Outdoor Advertising

THE MODERN MARKETING FORCE

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"The Spirit of the Poster"
By Michael M. Heiter

Outdoor Advertising

—the Modern Marketing Force

A Manual for Business Men and Others Interested in the Fundamentals of Outdoor Advertising.

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Outdoor Advertising Association of America, Inc.
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"TO provide for the American business community an efficient and economical instrument of distribution; to insure through standardization of practice and structure a scientific advertising medium; and to advance the common interests of those engaged in the business of advertising."

From the Preamble of the Constitution of the Outdoor Advertising Association of America.

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THE announcement of the forthcoming Annual Convention * * * is a reminder of the fine service which this organization (Outdoor Advertising Association of America, Inc.) and its members have rendered to the national interest at more than one period during the trying years through which the country has lately been passing. That service, contributing so much as it did to the establishment and maintenance of the national morale, is the fullest guarantee that in the future the organization will be very helpful to the nation.—Excerpt from letter of President Calvin Coolidge, August 23, 1923.

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PREFACE

Outdoor Advertising is today one of the major advertising mediums in this country. It offers the local or national advertiser a powerful, flexible, and convenient method of selling his goods or service to the public at a profit, and it forms a fundamental part of the annual selling plans of thousands of advertisers, large and small, in all sections of the country.

As a factor in lowering the cost of distribution of trademarked commodities from manufacturer to consumer, Outdoor Advertising, through its nation-wide scope and its high efficiency, is constantly becoming more important in the American economic structure.

The large amount of capital invested, the number of people employed in the business, and the fact that Outdoor Advertising is a substantial consumer of the products of other lines of business, such as lithography, steel, lumber, paper, paint, electric current, etc., make this in itself an industry which ranks high in national importance.

These are some of the economic aspects. In addition, Outdoor Advertising has special significance in relation to the development of a distinctively American poster art, and the medium offers many opportunities to the ambitious artist or art student. It exerts and will exert a widespread social and educational influence on community life.

Through organization, this business has become highly standardized. In self-regulation, organized Outdoor Advertising has traveled far and provides a splendid illustration of the practicality of this modern American business creed.

In more than 16,000 cities, towns, and villages, there are now standard Outdoor Advertising facilities, which reach a resident population of more than seventy million

people. This is by far the largest single advertising force in America; that is, in no other way can such a large percentage of our popuation be reached at one time with one advertising message.

Outdoor Advertising campaigns for the Liberty Loans and other drives of the World War proved conclusively that this great medium is a national asset in times of emergency, and the members of the Outdoor Advertising Association of America are pledged to again coöperate with the Government in any future crisis, either economic or military.

Meanwhile, the work of constructive improvement and development in the medium continues from Coast to Coast. Fixed standards have been adopted, not only for structures and service, but for all matters affecting the public interest —in fact, every phase of the business susceptible to standardization has been thoroughly covered by the Association in its Constitution, By-laws, and Manual for Members.

As these matters are of considerable interest to many outside of the business, it has been thought advisable to publish "Outdoor Advertising, the Modern Marketing Force," for the information of advertisers, advertising men, students, and the general public wherever it may be interested.

INTRODUCTION

In its initial stages, Outdoor Advertising passed through the successive phases of progress which are incident to the development of all national industries. We have seen a similar process of evolution in the automotive field, and are now witnessing the same thing in the stabilizing of the motion picture and radio industries. During this early period, Outdoor Advertising existed in various unorganized forms, but even then the potential advertising value of outdoor publicity was clearly demonstrated. That the medium survived this formative stage was undoubtedly due to its inherent ability to reach and influence great masses of the population.

In order that the Poster form of Outdoor Advertising might become standardized and its value to the advertiser increased, those engaged in molding the industry met together in 1891 and formed a trade association, which marked the beginning of a comprehensive effort to organize this form of Outdoor Advertising and make it a truly national medium.

Since the formation of this association in 1891, the most important steps in the development of Poster Advertising were the selection of the "24-sheet" Poster (8 ft. 10 in. high and 19 ft. 8 in. long) as the standard Poster-size, the adoption of a standard "AA" (called "Double A" in the industry) Poster structure by the Poster Advertising Association in 1912, and subsequently the establishment of the "showing" or general coverage basis of Poster Display. The "AA" Poster structure, as originally adopted, was 11 ft. high and 25 ft. long, faced with steel sheets, and surrounded by the familiar green frame or molding. Many refinements have since been added, as will appear from the illustrations in this book; but the fact that during a period of rapid

development and frequent change in advertising practice, no fundamental change in the structure has been found necessary, proves the soundness of the standard adopted in 1912.

Due to the expressed opinions of the users of the medium over a period of a decade, a realization came to the leaders of the industry that the three things the advertiser was demanding were first, equality of opportunity to use the medium; second, coverage equal to the growth and scope of the market and third, equality in the value of the coverage purchased by each.

In the language of the industry these requirements of the advertiser resulted in first, giving to the manufacturers, advertising agencies and sales companies the most complete information possible regarding the facilities at practically the cost of publication. Second, the facilities were extended throughout the entire route of traffic in the cities towns and markets instead of being confined to a comparatively few locations. Third, the set showing principle of a uniform number of panels was adopted to guarantee the equality of all displays of a like number of panels as well as complete coverage of the market.

By the adoption of the "showing" basis of display, the Poster "plant," or in other words, the total number of Poster Panels in a given community operated by the local "plant owner," was divided into a number of set "showings." Each consisted of a certain number of Panels distributed along the important traffic arteries and commercial streets of the city or town in a manner designed to reach the entire consuming and purchasing power of the community. All showings of the same size in a given town were guaranteed to be equal in coverage and advertising value. (New developments in Poster "showings" are given in a later chapter, but again the original principle will be seen to have been sound.)

In the foregoing manner, the Poster medium was at once made available for the advertiser who desired to use it for a sectional or national campaign, but who had previously found it difficult and expensive on account of the various Poster sizes in use (8-sheet, 12-sheet, 16-sheet). Furthermore, the advertiser was now enabled to buy this standard posting service in a convenient and scientific "package," with assurance that no other advertiser could buy a better "package" of the same size.

Along with these improvements, the Poster men developed what came to be known as "AA Posting Service," which embodied many progressive features, such as: the careful and accurate matching of the sheets or sections of a poster in the posting of the paper; "blanking," which means the pasting of a clean, white sheet of paper along the top, bottom, and sides of every Poster; the careful selection of the best and most suitable sites for Poster Panels; and keeping the structure and its surroundings clean.

In 1909, the Painted Outdoor Advertising Association was organized and the first steps were taken in formulating uniform service regulations and standardized plans for the Painted Display branch of Outdoor Advertising. Much valuable research work was done concerning the use of Painted Display Advertising by local advertisers, and the ground-work was laid for the application of the "Standard Package" idea to *this* form of Outdoor Advertising. ("Showing of Painted Displays," page 106, explains how this thought has now been worked out to completion.)

These and other improvements too numerous to be listed here resulted from organization, a fine spirit of coöperation, and the untiring efforts of men with absolute faith in the future of the Outdoor Advertising medium. They had in mind a national trade utility; and the problem of rendering a uniform, high-grade service was always uppermost in their thoughts and plans.

Painted Display Showing in Philadelphia.

At Kansas City in October, 1925, the Poster Advertising Association and the Painted Outdoor Advertising Association met in joint session and were consolidated under the name Outdoor Advertising Association of America, Inc. This new Association now includes in its membership Poster Advertising and Painted Display Advertising plants in practically all cities and towns of the United States, making available a uniform service with national coverage.

At this Convention, a definite five-year program of further refinement and development was approved, as set forth in these pages. Previous standards, rules, and regulations were carefully analyzed. The best was taken from the old, and many new provisions were added; the objective now being to bring Outdoor Advertising to the highest possible point of scientific efficiency without waste, so that the American manufacturer and local merchant might find it an increasingly effective aid in solving future problems of distribution and sale.

Speaking for the organized industry at a public session of the Kansas City Convention, Kerwin H. Fulton, Chairman of the Board of Directors of the newly-formed Association, and President of the General Outdoor Advertising Company, Inc., spoke as follows of the plans: "We have now come to another definite and important period of refinement in Outdoor Advertising . . . In every step we have taken, the public interest has been carefully considered, and it is worth noting here that this public interest coincides absolutely with the desires and best interests of the advertiser. We realize that our medium is peculiarly a public medium, and it is our responsibility to see that it pleases the people. The enforcement of these new standards will, no doubt, be burdensome to the industry, but the final result will be worth all it may cost."

All of these changes and refinements obviously cannot be accomplished in a day, or even a year. The members of the Association have voluntarily undertaken a tremen-

dous task, one that requires time, work, and considerable financial outlay. But the program was officially ratified by the Association, 1926, and the improvements are now well under way in thousands of towns. There is no question that the next twelve months will see a marked change in the aspect of Outdoor Advertising in America. It is anticipated that in five years, at the most, the entire program of standardization will be completed in every city and town represented in the Association. The result, as may be seen from a study of this book, will be a scientific improvement in the appearance and advertising value of all classes of Outdoor Advertising throughout the nation, making the medium a still more important factor in fostering and developing our commerce, and constituting a valuable contribution to the securing of economical and effective distribution of the nation's merchandise.

FUNCTION

Chapter I

ADVERTISING AND MODERN MERCHANDISING

Outline

Limited Production and Personal Selling—The Age of Machinery—Advertising Becomes an Economic Necessity — Mass-Production and Mass-Distribution—The Economic Function of Modern Advertising—Advertising Benefits the Public—Effect of Advertising in the Local Community.

Chapter I

ADVERTISING AND MODERN MERCHANDISING

Limited Production and Personal Selling.

Advertising as a means of selling goods did not assume an important place in industry and business until comparatively recent years. The process of selling goods during many centuries is typified and illustrated by the individual workman who produced an article in his own shop, usually by hand labor, and then during a period of suspended production endeavored by personal solicitation to sell his product to those who might be in need of it. Quantity or mass-production and standardization of goods were unknown; consequently, extensive markets were not needed. The lack, furthermore, of transportation facilities made distribution and selling on a large scale impossible. Under these circumstances, publicity and advertising were scarcely necessary.

The Age of Machinery.

About one hundred and fifty years ago, the age of machinery began. Output was increased enormously and the manufacturer required greater markets than those furnished by the needs of the people in his immediate vicinity. The economic change stimulated the development of steam transportation by land and water, and the manufacturer was thus enabled to sell his goods to distant markets.

Advertising Becomes an Economic Necessity.

Several decades passed before the supply of manufactured goods reached the natural demand in the available markets, but during the last years of the Nineteenth Century, production had increased to such an enormous volume

and competition was so severe that manufacturers needed an additional help in disposing of their goods. They needed something which would create in the public a steady demand for their particular brands. Furthermore, although costs of production decreased through greater volume and improved mechanical processes, the costs of distribution and selling increased. At this point, as a result of a real economic demand, advertising became a necessity. Today it has assumed tremendous proportions and is just as important in the commercial world as machinery or transportation.

Mass-Production and Mass-Distribution.

Mass or large scale production with resultant lower manufacturing costs and lower prices to the consumer, is a prime characteristic of modern business. Mass-production demands mass-sales, which are possible only when there is a widespread and continuous consumption of the goods manufactured.

The connecting link between production and consumption is distribution; and advertising is now one of the essential factors in creating smooth and economical distribution. It is the vehicle by which the merchant or manufacturer can present a message concerning his product or service to the great numbers of people who compose his markets. Advertising can familiarize people with his name, his trade-mark, the quality of his goods, and their special advantages. It gives people facts concerning the articles they consume and tells where these articles are to be obtained. Effective advertising often goes a step further and creates in people a desire to possess entirely new and different commodities.

The Economic Function of Modern Advertising.

Modern advertising has reached such a point of development that it has materially reduced the cost of production (through increased volume) and the cost of selling and

Give the Boys
a Chance
modernize New York's Y.M.C.A.

distribution. The economical distribution and sustained consumption of manufactured and agricultural products is the most important need in the continued prosperity of the nation. The failure to maintain a satisfactory market for the commodities produced in a community results in periodic depressions in that community. The establishment of a proper means of distribution for the commodities, coupled with a sufficient demand sustained through effective advertising, assures a community of a continuous and prosperous growth. Because this, further, results in regularity in the purchase of raw materials in other markets, it stabilizes employment in manufacturing and raw material industries. Stabilized or even production is followed by lower prices or the maintenance of previous prices in the face of increases in the cost of raw materials and in wages, which enables our domestic manufacturers to compete successfully in foreign markets. The offset to low labor cost in foreign centers of production is mass-production in this country, and mass-production is made possible only by mass-distribution and mass-sales realized through effective advertising.

Advertising Benefits the Public.

Advertising renders real service to the consuming public in guaranteeing them uniform and standard goods; thus relieving them of the necessity for continual examination and comparison. It saves the time of buyer and seller alike. Thus, it has worked in many ways for the benefit and prosperity of all classes of the community, from the manufacturer or producer, through the wholesaler and the retailer, to the consumer.

Effect of Advertising in the Local Community.

It is an accepted fact that the prosperity of a community may be measured by the amount of advertising done in that community. The fact that advertising results in the con-

stant stimulation of the buying public, tends to increase the sale of the commodities which the local merchant has to offer; thus, advertising increases the business of the community.

The retailer conducting an establishment in a community in which advertising is largely used, finds that this condition has a direct effect in creating a demand for certain standard articles retailed by him, and that he is thus enabled to increase his turnover and to decrease the number of brands in the various lines of merchandise carried. The fact that manufacturers are spending large sums of money advertising their commodities, provides a guarantee for the quality of the goods. This relieves the merchant of the responsibility with which he would have to burden himself with respect to the quality of the merchandise sold.

It is also an accepted fact that the manufacturer who invests money in publicity must be sure of this quality, since there will be no repeat orders if his goods do not measure up to the promises made. For lasting success, advertised products must be high in quality.

CHAPTER II

ECONOMIC ASPECTS OF OUTDOOR ADVERTISING

OUTLINE

Building Trade-Mark Value—A Factor in Solving Distribution Problems—Coördination of Distribution and Advertising—The "Working Model"—The New Advertiser—Outdoor Advertising as an Industry—Allied Industries—Sites—Summary.

Chapter II

ECONOMIC ASPECTS OF OUTDOOR ADVERTISING

The very great increase, during the past few years, in the use of Outdoor Advertising, is coincident with a general realization on the part of manufacturers of a necessity to reduce costs of distribution.

Particularly in the case of manufacturers of products having general distribution and sale, the employment of Outdoor Advertising has become virtually a matter of necessity. Their vast quantity production at a minimum cost per unit of manufacture, dependent for its continuance upon universal distribution and sales, needs to be maintained on an even basis. There must, accordingly, be a practically automatic acceptance of the products by the public, and this acceptance must be secured constantly and inexpensively. That the manufacturers' products must never be out of the market means more than that they must never be out of the neighborhood store: acceptance of the goods must come readily, even almost automatically, at the time such goods are desired.

Largely because of the increased use of the automobile, the popularity of sports, and the general tendency of all the people to spend more time in the open, organized Outdoor Advertising is one of the most economical forces that can be utilized by large-scale production concerns in their mass-selling. It is constantly used and depended upon by them to reach their major clientele with pleasing and persuasive suggestions, continually repeated, month after month, which build permanent belief in the goods advertised and thus secure steady consumer demand and sales

in volume sufficient to maintain production on the established scale.

Advertisers of goods having this general distribution and sale, use Outdoor Advertising for: (1) its universal circulation achieved through size, color, illustration, and proper location; (2) its low cost per thousand of circulation; (3) its continuity and repetition value—in brief, its "high frequency."

Building Trade-Mark Value.

Mr. Clowry Chapman, in his book, "The Law of Advertising and Sales," defines commercial good-will as "The benefit which follows the establishment of a desirable reputation; and which generally arises from a business having been carried on for some time by a particular person, in a particular place, or by the use of a particular trade-mark, and its value consists in the probability that the customers of the concern will continue their favorable attitude towards it."

The great capital value of famous trade-marks or trade names is well known, that value having been not merely estimated, but judicially determined. So-called tangible assets of the owners of such trade-marks—factory buildings, machinery, etc.—might be destroyed and yet every means and facility requisite for carrying on the business be readily forthcoming because of the capital value of the trade-marks.

Obviously, the marks *per se* have no intrinsic value; it is the good-will associated with them; and, as Mr. Chapman says, the value consists in the reasonable certainty that the customers of a concern will continue their favorable attitude toward the firm and the product.

Through the qualities previously mentioned, Outdoor Advertising in one form or another has played a prominent part in building the capital value of many well known symbols. Outdoor Advertising, usually in the form of Painted

Walls or Bulletins, might be termed in such cases the background of the entire advertising structure. This publicity, when it has been consistently used, has made it impossible for the people to forget the trade-marks, even for one day, and has presented to the public eye and consciousness in thousands of communities the everlasting reminder to use the articles advertised.

For the building of cumulative value in a trade-mark and for insuring its future, Painted Display Advertising is pre-eminent. It is the most powerful and economical method of purchasing mass-impression. It offers the advertiser universality of presentation, dominance in the daily outdoor life of the public, striking color, permanence, and that quality which we have called "high frequency"—all at a reasonable expenditure. And these are the factors required to make a trade-mark an integral part of the consciousness of the American people and a formidable asset on the advertiser's balance sheet.

A Factor in Solving Distribution Problems.

As stated in Chapter I, manufacturing in the United States is now thoroughly organized on the basis of standardized quantity production. Our factories turn out every day millions of uniform quality goods at a very low cost per unit.

But the perplexing commercial problem of today is involved in *distribution*: how can goods be not only conveniently and effectively distributed to the consumer, but also more economically?

Whatever changes and adjustments may be made in our distribution machinery from now on, there is one certain course by which economy may be assured, and that is by reducing *waste*—waste not only in the shop and factory, in transportation, finance, channels of distribution, but also in the methods and costs of bringing merchandise to the attention of consumers. Outdoor Advertising is a distribution

Close-up of Standard City Bulletin (illuminated).

factor that through its special attributes can aid many manufacturers in solving the foregoing problems.

Where the market is, and the distribution of the product, there should the advertising be. If the market for a product is continuously, or only for the time being, in New England, or in the Middle Atlantic States, or in the South Atlantic States, or east of the Mississippi, generally it is waste to advertise elsewhere.

Outdoor Advertising is essentially *intensive localized advertising.* In its various forms, it offers extreme flexibility, and can be used to cover a market, or a section of a market, where distribution of the goods has actually been or will shortly be effected.

For example,—a combination of various forms of Outdoor Advertising can be confined to, and cover effectively, a large metropolitan market. An Outdoor Advertising campaign can be planned to reach every county fair, state fair, or automobile show held in the United States.

Poster Advertising, even when restricted to county seats and marketing centers in such states as Iowa, Kansas, Nebraska, Minnesota and Texas, will come before more than ninety per cent of the farmers in those states. The medium has been successfully used to deliver an advertising message to the anthracite miners of Pennsylvania and to the colored populations of Alabama and Georgia.

Frequently, the medium fills a distinct economic need. Standard Poster Advertising and Painted Walls can be employed in thousands of small towns where there is no other form of localized publicity. In such cases, Outdoor Advertising is plainly the desirable medium not only for the local merchant but also for the national advertiser.

Then, in the case of a local advertiser who can sell his goods or his service (a bank, for instance) only in certain clearly defined sections of the community, Painted Display Advertising is the only primary medium he can use without waste.

Co-ordination of Distribution and Advertising.

A subject frequently discussed by sales and advertising men is the waste of money and motion resulting from imperfect coördination between advertising and distribution of the merchandise. Many consumers have had the experience of wishing to obtain merchandise they have seen advertised, only to discover that the goods could not be bought in any store in town. Distribution was out of step with advertising.

In Outdoor Advertising procedure, coördination between the advertising and the distribution of the products is not only a matter of primary consideration in planning, but also a virtually inevitable consequence of the peculiar character of Outdoor Advertising.

The plan that is first formulated by the salesman of Outdoor Advertising for the manufacturer is distinctly predicated upon placement of the goods with the dealer, so that not only where the market is will the advertising be, but likewise the distribution.

From the very beginning of relations between the advertiser and the Outdoor Advertising sales company, the former's marketing departments know where the advertising will be and where the distribution must be; and, after all arrangements have been made, these departments receive a final schedule, showing exactly in what cities, towns, or communities Outdoor Advertising is to be used, and when. Every Poster, Painted Bulletin, or Wall is out in the open where it cannot be missed, and there is indeed small chance that the product will not be sold in the section where it is advertised.

Outdoor Advertising is so *evident* that it is easy to tie up with it the activities of salesmen, dealers and jobbers. The salesmen see the Outdoor Advertising as they call upon the retailers—it gives them confidence and enthusiasm. While local dealers appreciate any kind of advertising done by the manufacturer, they have particular regard for, and con-

fidence in, advertising that is in the view of their public every day and all day. Outdoor Advertising lives with the dealer's customers, and the dealer himself cannot help seeing it and being influenced by it.

Close coördination of all selling factors, which is usual in Outdoor Advertising campaigns saves and makes money for the advertiser.

The "Working Model."

Another cause of waste in the marketing of goods is that involved in spending large appropriations without first trying out practically the acceptability of the product, the copy appeal, or the sales plan.

By means of Outdoor Advertising in a small marketing radius, an advertiser is enabled to try out the product, the advertising, and the merchandising plan in general, and, from his experience, construct a "working model" for more extended marketing work.

The expenditure will be small, the time required for the try-out will be comparatively brief, and, if thought necessary, the limited area of the experiment will enable a careful canvass of dealers and consumers to be made quickly and inexpensively.

The New Advertiser.

Outdoor Advertising gives the new and ambitious advertiser opportunity for gradual healthy growth. It enables him to walk safely before he runs. Due to its low cost, it has been instrumental in building up from a small beginning in Outdoor publicity many advertisers who are now large users of all major mediums.

In Poster Advertising particularly, the small manufacturer has a fair and equal opportunity with the large advertiser who may be using 24-sheet Posters throughout the country. In those few towns where the new advertiser's product may be on sale, he can have just as strong copy,

the same size Poster, just as effective a display, and just as good locations as his competitor. In fact, there is nothing the big manufacturer can buy in local Poster Advertising that the small advertiser cannot also buy.

Thus, the new advertiser can create the same Poster-impression in a community as a competitor who may be many times his size.

It is for this reason that Poster Advertising has been called the most democratic form of advertising in America.

Outdoor Advertising As An Industry.

In the introduction it was explained that the Standardization in Outdoor Advertising really began in 1912 with the adoption of the "AA" Poster Structure and "AA" Posting Service. The volume of business quickly responded to the improvements thus accomplished.

The following are the most reliable figures obtainable for the growth in volume of Outdoor Advertising in this country:

1900	$ 2,000,000
1912	4,000,000
1917	15,000,000
1921	35,000,000
1924	50,000,000
1925	60,000,000
1926	75,000,000
1927	85,000,000

It will be seen that the fastest growth has taken place since 1917. The chief reason for this is that in 1917 all of the betterments projected in 1912 became national accomplishments, and advertisers were quick to recognize that a new and very effective sales help was available for their use on a nation-wide basis.

The money invested in organized Outdoor Advertising in the 16,000 cities and towns represented in the Associa-

tion, is estimated at more than one hundred and fifty millions of dollars, and the public is now a large owner in the business. Stockholders in Outdoor Advertising companies are found in every state in the Union as well as in many foreign countries.

In its various departments the industry gives employment to men and women as follows:

Real Estate and Leasing Division..	2,500	men
Plant and Structures Division....	15,000	men
Service Division	7,500	men
Management and Clerical Division	2,500	men
	3,000	women
Selling Companies and Agencies.	1,500	men
Men who are Plant Owners.....	1,500	
Women who are Plant Owners....	250	

Allied Industries.

Artists	125

In the Poster branch of the business, the most closely allied industry is Lithography. In 1927, more than 3,500,000 Posters were purchased by advertisers from lithographers for display on the Panels of members of the Association. The capital invested in lithographic plants and equipment is eighty million dollars, and the value of the paper, ink, and other materials used by lithographers is in excess of forty million dollars each year. There were 6,750,000 pounds of Poster stock paper used by lithographers in 1927 for 24-sheet Posters.

The following is a partial list of products consumed in large quantities by the members of the Outdoor Advertising Association of America. This will give some idea of the relationship Outdoor Advertising bears to other great industries of the country:

Steel and Steel Products
Lumber
Paint and Lacquer
Wire
Adhesive Products
Electrical Current
Electrical Accessories and Supplies
Brushes
Tools and Machinery
Automobiles and Trucks
Automobile Accessories
Office Equipment of all kinds
Printing
Color and Art Supplies
Wood Preserver
Time Clocks
Art Materials
Blanking Paper
Concrete
Hardware (General)
Paste and Glue
Porcelain Imprints
Projecting Machines
Vego Cloth
Paint Sprayers
Power Mowing Machines
Stencil Silk
Steam Cookers

Outdoor Advertising is also a large user of insurance. There are many millions of dollars in policies covering not only the structures themselves, but various other aspects of the business as well.

Sites.

All of the sites upon which the structures of organized Outdoor Advertising are placed are either owned or leased by a member of the Association. Ownership, however, is comparatively rare, so that the great majority of the locations are leased from property owners.

It is estimated that 200,000 landlords receive rentals from Association members. In most instances the property is idle and, except for these rentals, would bring in no revenue whatever.

Summary.

From the viewpoint of the economist, Outdoor Advertising is fundamentally sound. In many ways it is an asset to the commercial life and prosperity of this country. As a method of distribution alone it has long since proved its worth. There is nothing rigid in its application and use; it is an adaptable process through which the laws and prin-

ciples of sound distribution and merchandising can operate freely.

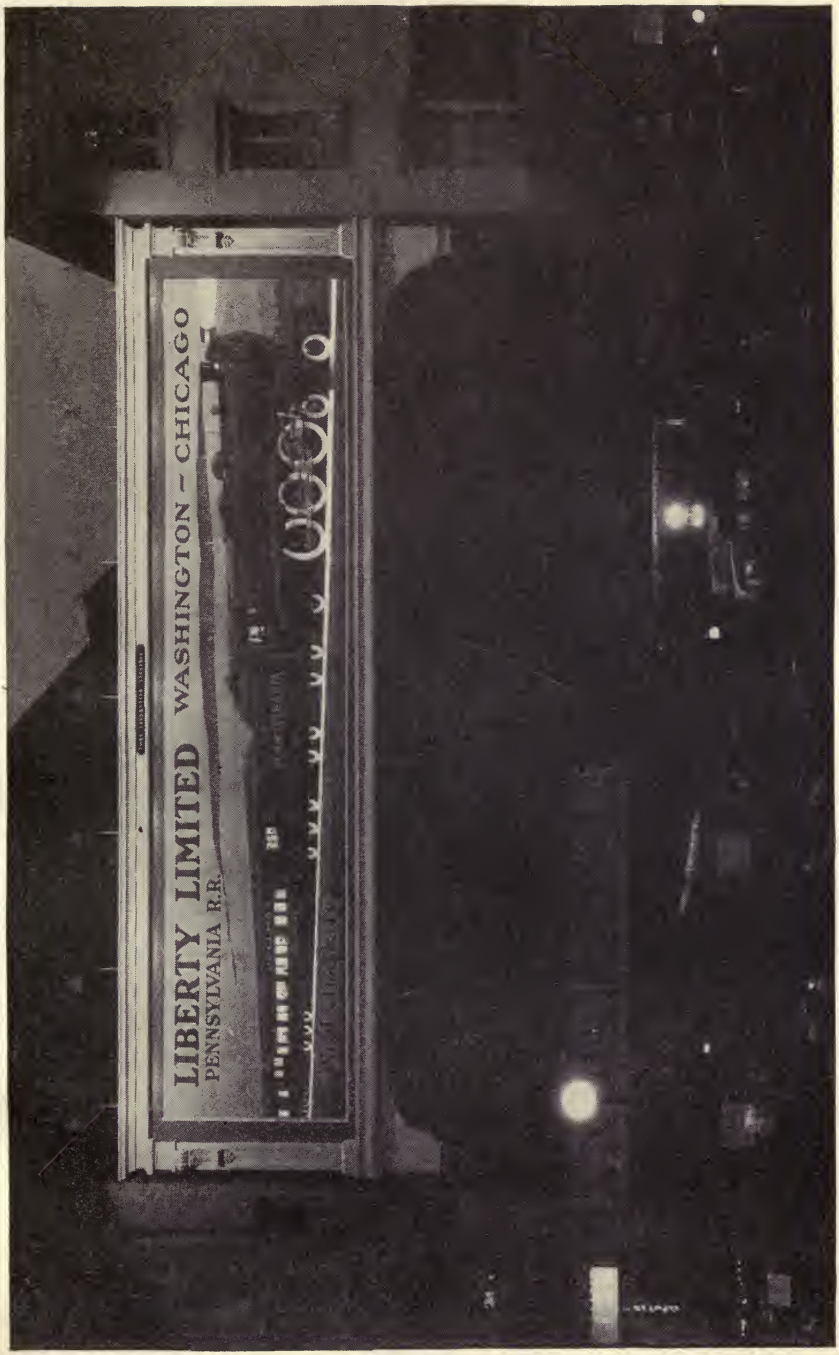
Local merchants and national advertisers appreciate its help to them in selling goods. To some, under certain conditions, the medium is indispensable and no other form of selling can take its place. Its exact function in selling is not duplicated by any other form of advertising.

In the future marketing of goods, as competition grows keener, organized Outdoor Advertising will bring into play its exclusive attributes more than ever, and will help to solve many a knotty problem not susceptible of solution with any other form of selling or advertising. The medium exactly fits the advertising requirements of the marketing prediction or formula recently suggested by Representatives of the Department of Commerce of the United States Government, which reads as follows

> "Marketing of the future in the United States will be carried on by quicker turnover of smaller stocks, and by intensive sales effort in restricted areas."

Outdoor Advertising, also, is not only a national industry in itself, giving employment to very large numbers of men and women, but it is a great and important outlet for manufactured materials of numerous other industries. An Outdoor Advertising salesman's plan to an advertiser, the placing of a Poster or painted design upon an outdoor structure, not only serves a national economic interest, but also starts, in addition, a series of industrial activities that reach into and promote national welfare and interests of many kinds.

Other aspects will be considered in this book, but first and foremost, organized Outdoor Advertising is serving the industrial needs of our country and will always hold its place as one of the determining creative forces in the business life of the nation.



Night view of Semi-Spectacular Electrical Display.

Chapter III

PSYCHOLOGY OF OUTDOOR ADVERTISING

Outline

All Advertising Is Based on Human Nature—Two Methods of Selling—The Power of Suggestion—Suggestion Used in Outdoor Advertising—Responsiveness of the Public—The Laws of Suggestion—Summary.

CHAPTER III

PSYCHOLOGY OF OUTDOOR AVERTISING

All Advertising Is Based on Human Nature.

The purpose of advertising is always to influence human beings. The study, therefore, of the behavior of people is fundamental in any analysis of the working of any form of advertising. Human nature has not changed in thousands of years. Names and forms do change. Mankind invents amazing new machines, but the basic human traits remain as always. Men and women in their actions are guided now, as thousands of years ago, by instincts of self-preservation, nutrition, sex, and by qualities such as pride, curiosity, selfishness, imitativeness, etc. Likewise, the principles of selling never change, and these principles are also based on the same unchangeable factor—Human Nature.

Psychology is defined as the science of the human mind, which means that it is the science which deals with Human Nature. It is not yet an exact science and many business men think it is largely theoretical. Nevertheless, the famous psychologists of Europe and America have worked out and scientifically demonstrated certain basic truths which have an important bearing on our subject.

Two Methods of Selling.

The psychologists tell us that all methods of selling may be finally classified as involving either Argument or Suggestion. Argument may be defined as the method which appeals strictly to the reason by the presentation of "reason-why" spoken or printed arguments. Argument is a frequently effective method of selling and must be used more or less in disposing of what have been called "differ-

A day view of the Cliquot Club Spectacular Electrical Display on the "Great White Way," New York.

A night photograph on Broadway, New York, showing Spectacular Electric Display of Cliquot Club Ginger Ale.

ence" articles, i. e., machines or other merchandise concerning which the prospect must be convinced of his need or which must be minutely differentiated from objects used for similar purposes.

Even in the sale of so-called "difference" articles, however, Suggestion probably plays at least as large a part as Argument. Suggestion is also an appeal to the reasoning faculty, but much less so than to the senses, the imagination, or the emotions. It is sometimes said that the effect of Suggestion is first subconscious, rising therefrom into the full consciousness.

The Power of Suggestion.

Walter Dill Scott, President of Northwestern University, in his book, "Influencing Men in Business," says: "We have been taught by tradition that man is inherently logical, that he weighs evidence, formulates it into a syllogism, and then reaches the conclusion on which he bases his action. The more modern conception of man is that he is a creature who rarely reasons at all. Indeed, one of the greatest students of the human mind assures us that most persons never perform an act of pure reasoning, but that all their acts are the results of imitation, habit, suggestion, or some related form of thinking which is distinctly below that which could be called reasoning." Imitation and habit are simply forms of suggestion, so that it could be said that practically all of the actions of men are dictated by Suggestion in one form or another.

As has been indicated, Argument has its uses in selling, but it is a proven fact that the *beliefs* of the people are built only through Suggestion. Gustave LeBon, the eminent French psychologist, says: "The beliefs of the masses are formed by a three-fold process—affirmation, repetition, and contagion. The action is slow, but its effects once produced are lasting. Affirmation pure and simple, kept free

of all reasoning and all proof, is one of the surest means of making an idea enter the minds of the masses. The more concise an affirmation is, the more destitute of every proof and demonstration, the more weight it carries.

"The religious books and legal codes of all ages have always resorted to simple affirmation.

"Affirmation, however, has no real influence unless it be constantly repeated and, so far as possible, in the same terms. It was Napoleon, I believe, who said 'there is only one thing in rhetoric of importance, namely, repetition.'

"The thing affirmed comes by repetition to fix itself in the mind in such a way that it is accepted in time as a demonstrated truth. The influence of repetition on the masses is comprehensible when it is seen what power it exercises even upon the most enlightened minds. This power is due to the fact that in process of time a repeated statement becomes embedded in the depths of our subconscious selves, in which the motives of our actions are forged."

Suggestion Used in Outdoor Advertising.

It is obvious that Argument alone should seldom be used in Outdoor Advertising. As Dr. Scott puts it: "The general public responds more readily to suggestions than to arguments; hence in dealing with this large group it is usually wise to construct the copy according to this habitual method of response of the general public." The essential features of the medium, such as color, pictures, concise messages, with repetition, make Outdoor Advertising an ideal vehicle for Suggestion. The amazing results which have come from successful Outdoor Advertising campaigns may be ascribed directly to the power of Suggestion on the human mind. M. LeBon, while not an advertising man, has given us a valuable clue to the basic power of Outdoor Advertising. Properly used, the medium builds belief in the public mind, and this belief creates sales.

Responsiveness of the Public.

The general public is today much more responsive to Suggestion conveyed in advertising than ever before. Thirty years ago there was an atmosphere of doubt in regard to advertising, due largely to the preponderant amount of publicity in all mediums couched in superlatives, and often deceptive by inference. Witness the quack remedies advertised to cure any and all ailments of the human body.

In the past ten years, largely through the efforts of organized advertising, the slogan, "Truth in Advertising," has become a powerful influence, and the Better Business Bureaus have been instrumental in weeding out a vast amount of suspicious and misleading advertising. The result is that now advertising in all principal mediums is dependable and accurate, and its truthfulness has built up favorable public opinion and greatly increased receptiveness.

Women have unconsciously acquired full belief in the reliability of advertising that they see in magazines, newspapers, and on the Poster Panels and Painted Bulletins, and they take for granted the absolute truth of the statements made in these advertisements. Suggestion, therefore, is a greater power in influencing the American people than it has ever been.

The Laws of Suggestion.

It is extremely difficult to find books which define the laws of Suggestion. Perhaps common sense and knowledge of human nature are our best guides. It is a certainty that the suggestion conveyed in an advertisement should be pleasing, believable, and sincere. There must be no contradiction, no conflicting or distracting ideas, and no element of doubt. In other words, the suggestion, to be accepted, must disarm all suspicion at the outset. Sometimes the negative may be used to emphasize the affirma-

tive, but never in preference to the affirmative. Generally speaking, affirmative suggestions are far more effective.

Boris Sidis of Harvard University has demonstrated the fact that Suggestion upon the conscious mind is operative in proportion to its indirectness, and inoperative in proportion to its directness. In other words, the most powerful suggestions used in advertising are those which allow the people to form their own conclusions. Thus the consumer feels that he is *buying*—not that someone is selling him something. Finally, the suggestion must be repeated, and the amount and duration of repetition determine how quickly belief will be formed.

These are a few of the laws of Suggestion; but the subject is a large one and a study of existing texts on this branch of psychology will well repay any advertising man.*

Summary.

This chapter suggests but a few ideas on a subject which deserves a volume. The important thing to remember is that the constant repetition of a pleasing and persuasive suggestion builds belief in the minds of the people. This belief, when formed, will inevitably bring about automatic sales to the great bulk of the population; but in order to achieve this result *the laws of suggestion must be understood and properly applied.* That man who knows the utmost about Human Nature and who has the most constructive imagination will create the most effective Outdoor Advertising.

*Reference Books.

PRINCIPLES OF ADVERTISING.....*Daniel Starch*
PSYCHOLOGY OF ADVERTISING IN THEORY AND PRACTICE.....*Walter Dill Scott*
ADVERTISING AND SELLING.....*H. L. Hollingworth*
INFLUENCING MEN IN BUSINESS.....*Walter Dill Scott*
ADVERTISING AS A BUSINESS FORCE.....*Paul T. Cherington*
PSYCHOLOGY OF SELLING AND ADVERTISING.....*Edward Kellogg Strong*
PSYCHOLOGY OF SUGGESTION.....*Boris Sidis*

THE MEDIUM

Chapter IV

GENERAL ATTRIBUTES OF OUTDOOR ADVERTISING

Outline

Attributes of a Major Medium—
- Circulation
- Attention Value
- Impression Value
- Elasticity of Coverage
- Economy

Summary.

Chapter IV

GENERAL ATTRIBUTES OF OUTDOOR ADVERTISING

Attributes of a Major Medium.

The essentials of a primary advertising medium, which are indispensable for placing the message of an advertiser before the public in an effective and economical manner, are:

(1) Circulation
(2) Attention Value
(3) Impression Value (including Repetition)
(4) Elasticity of Coverage (Availability)
(5) Economy

Consideration of these attributes shows why they are elementary factors in advertising, and in what respects Outdoor Advertising possesses them and fulfills their requirements.

Circulation.

The first requirement of advertising is that it be *seen.* Therefore, it is necessary to be certain that the physical space of the advertisement can be seen by the people to whom it is directed; that is, in technical terms, the medium must have circulation value. The structures of organized Outdoor Advertising are located only at points where they can be seen by large numbers of people. The new standards are designed to insure high circulation value in every classification of Outdoor Advertising, and particular attention is called to paragraphs in later chapters describing locations to be used for Poster Panels and Painted Bulletins.

The circulation of Outdoor Advertising is limited only by the number of those who walk or ride on our streets and highways. Let us consider for a moment the size and the nature of this circulation.

There are over 23,000,000 automotive vehicles in use in this country. Golf, tennis, and other outdoor sports are more popular than ever before. Tremendous stadiums are being built in the cities. Hundreds of thousands attend the big football and baseball games. The "movies" are steadily gaining in popularity. Every summer the highways are filled with motor-tourists on their way to and from vacation-land. The rural population is moving daily in and out of market centers.

A great change in the habits of our population has clearly taken place. The entire country is out-of-doors and "on the move" as often and as long as possible. The Editor of "Printers' Ink" described this situation in an article (April 22, 1926 — page 127), from which we quote as follows:

> "Within a comparatively few years a large portion of the American population has taken to life on wheels. . . . Some of them have a definite purpose in mind, but others go just to be going. They don't care where—some of them are artisans and mechanics, a few are de luxe tourists with ample incomes, but perhaps the majority are respectable middle-class folk who would be affronted if called Gypsies. It is a curious fact that so large a number of American people have reacted strongly against the high state of mechanical refinement to which the modern American dwelling has been brought.
>
> "There is still another stratum of the population which * * * employs every leisure moment in 'taking the air' by means of a more or less luxurious car. They think nothing of covering one hundred

miles in an evening, and week-ends find them ranging much further."

This change has greatly increased the circulation value of the Outdoor medium, and is one of the fundamental facts which cannot be overlooked in any analysis of the present advertising situation.

There has also taken place a marked change in the buying power of this circulation. Fifteen or twenty years ago these people were called "the masses" and dismissed as a class of low buying power. Today all is changed. There has come about a gradual redistribution of buying power. The so-called "masses" are earning more money and they are spending more.

The wage-earners of America, today more than ever, have a surplus of income which has been steadily raising the general standard of living and is inevitably making of the man in the street a purchaser of all those commodities which are associated with comfortable circumstances of life. Here is one of the most promising markets of the future, and Outdoor Advertising is one efficient method of cultivating it. It is not contended that it is the only method—the point is, that mass-circulation in this day is quickly responsive to good advertising, whether it be of bread and butter or of automobiles and country homes.

Attention Value.

Advertising must attract attention. This is in the last analysis a question of specific design, but Outdoor Advertising as a medium ranks high in the essentials which attract attention: Size, Color, and Pictures.

Size is important in other mediums and also in this. In every medium there is a unit of size. In Poster Advertising the unit is the 24-sheet Poster which occupies a space 12 feet high and 25 feet long—300 square feet to attract attention. Obviously, one should not compare this space with agate lines; still, the 24-sheet may fairly

Semi Spectacular Electrical Display.

Same at night.

be regarded as the "full-page" or possibly "cover-page" of Poster Advertising. In Painted Display the unit is the City Bulletin, measuring 12½ feet by 47 feet. Painted Walls vary in size from 250 to 500 square feet of area. Occasionally, one of them dominates an entire neighborhood, through size alone.

Spectacular Electric Displays are the largest units in the medium. One known for years as the largest in the world was 50 feet high and 200 feet long.

All Outdoor Advertisements, however, have sufficient size to attract attention in their environment, and this factor is being greatly increased by the present practice of individualizing every unit. The illustrations in this book show how the various units are being artistically developed with lattice in the intervening spaces to make each advertisement stand by itself and attract more attention.

In Poster Advertising and Painted Display Advertising there is practically an unlimited range of color, and the very nature of the medium has developed its picture-value. Another change which demands our attention is the ever-increasing popularity of pictures. This is proved by the increasing attendance at motion picture theatres, by the success of the rotogravure sections of Sunday newspapers, and by the tremendous circulation which has been secured by the tabloid "picture papers." To tell his story quickly, the advertiser is practically compelled to use a picture, and as has always been said, a good picture can tell, in a few moments, a complete and convincing story. The potential power of a picture is proved by certain famous cartoons which helped to mold the public opinion of a nation. The size of the Outdoor Advertising space provides ample room for the proper arrangement and display of the illustration and the brief word-message.

Another element that attracts attention is light. Where night circulation is heavy, Outdoor Advertising displays justify illumination, thus increasing attention-value and

often bringing light to streets otherwise practically dark. The natural tendency of the public is to travel upon well-lighted thoroughfares. Great value in this respect is given by the huge Spectacular Electric Signs which are located where there is a very heavy night circulation. These displays frequently possess the additional attention-factor of *Action.*

In other words, Outdoor Advertising possesses in good measure the elements which quickly attract attention, and this is a most important attribute in this day, when there is so much competition for the notice of the consumer.

Impression Value.

Having successfully attracted attention, the advertising must make an impression. In the words of the old formula, it must "arouse interest, create desire, and induce action." All three are results of the *impression* which is created.

Since the eye is the quickest road to the brain, the human mind is most susceptible to impression by those very attributes which also give Outdoor Advertising its specific attention-value; namely, size, color, pictures, light, and action. A vivid colorful object makes a quicker and deeper impression than one which is commonplace and dull. Going a step further, the presentation of the article in pleasing surroundings with its advantages graphically portrayed by picture and reinforced by terse powerful word-copy, very naturally tends by impression or suggestion to arouse a desire to possess and enjoy the article advertised.

Every properly designed and executed Outdoor Advertisement is vivid, distinct, and high in suggestive power, thus giving it great impression value.

The impression must be lasting, otherwise its chances of "inducing action" will be few. Memory is a fragile faculty. It has been demonstrated that 24 hours after the mind has received a definite impression, 25 of 100 people

have completely forgotten it, and in four days, *less than a quarter* of those whose minds received the original definite impression will be able to remember it. This explains in a few words why *Repetition* is of such tremendous importance in successful advertising and publicity.

An Outdoor Advertisement is always open to view; it is always working; always being seen; morning, noon, and night, day after day and week after week. The Outdoor Advertisement is always busy reiterating its message to the people who compose the market for the goods advertised. Coverage showings of Poster or Painted Display Advertising vastly increase this repetition value. People see the same message repeated time after time, in place after place, as their work or play takes them to various sections of the community. Such repetition is the greatest memory-builder in advertising.

Mere repetition is not enough, however, if permanent impression-value is desired. This is often brought out by such questions as: "Who was Vice-President when Roosevelt was President?" or "who ran against Wilson when he was elected for his first term?" Those names were repeated often enough at the time, and yet few can remember them. *Continuity* of Repetition is necessary to create a permanent impression.

Advertising is to business what breath is to life. As President Coolidge put it: "Advertising is the life of trade." No longer is advertising on trial. Its true economic worth has been proved and it is now a permanent part of American business policies. The manufacturer who has discovered how to obtain the full power of advertising regards it as much a part of his business as his machinery or his salesmen. Successful advertising, therefore, is not spasmodic or recurrent. It is regarded by the manufacturer as a continuous progressive growth. Instead of making sporadic "campaigns," the experienced national advertiser now shapes his plans to cover a period

of five or ten years. That is his customary mental attitude toward his advertising.

Therefore, Outdoor Advertising is seldom used for short periods. Advertisers who aim to build public belief in their products realize that time is a necessary element in the process. It is clear that the Outdoor medium, through the use of long-time continuous displays, gives exceptional opportunity to build impressions that endure.

Elasticity of Coverage.

The subject of coverage has already been discussed from an economic standpoint in Chapter II. In general terms, the most important requirement of an advertising medium is that it reach a chosen market in the most complete, effective, and economical manner. The fact cannot be too strongly emphasized that the advertiser should first determine with precision the existing or potential markets which he wishes to cover with his advertising, and that he should then select the medium or mediums which most closely adapt themselves to these markets.

Organized Outdoor Advertising plants operated in over 16,000 cities and towns in the United States and Canada, with advertising structures located in accordance with population and circulation conditions, make the medium efficient in reaching the radius of any desired market.

Outdoor Advertising can be purchased in a single street or section of a town for a specific purpose; for example, it has been effectively used primarily to reach the business men of large cities; the method being Painted Bulletins at strategic points in business districts. It has also been used to deliver a message to the foreign-born population in cities, the form in this instance being Painted Walls in the so-called "foreign sections." One form of Outdoor Advertising (the 3-sheet Poster) is used to reach the daily shoppers in the neighborhood buying centers. It is unnecessary to give further examples. In a word, the medium can be

used to reach any market which is defined by geographical boundaries.

It will be seen that Outdoor Advertising in its various branches offers desirable opportunities for intensive application. Careful analysis and ingenuity by one experienced in Outdoor Advertising often produces a plan which is startling in its effectiveness and low percentage of waste. The medium may, of course, be used without limitation to cover cities, counties, states, groups of states, or the entire country. National markets are nothing more than aggregations of local and sectional markets, and thus Outdoor Advertising serves equally well for local, sectional, or national coverage.

Economy.

The "cost per thousand" is the common denominator in determining the economy of advertising. Circulation, or the number of people who can see the advertisement in a medium, is the accepted basis for computing its cost.

In Outdoor Advertising, the circulation is so great that the cost per thousand is unusually low. Actual circulation counts have been taken of Full and Half Showings in many of the larger cities.

A better way to reckon the economy of Outdoor Advertising is from the standpoint of market coverage. The tendency of the time is to use the medium to cover a marketing radius or trading area, and this method of figuring eliminates any possible argument about "circulation" by bringing the matter down to a basis which is preferred by Sales Managers who naturally think in terms of market coverage.

The entire San Francisco-Oakland trading area has an estimated population of 1,379,177. It is possible to cover this entire market in Painted Display Advertising for less than two cents per thousand per month, as a half or Representative Showing in the entire area would cost the advertiser approximately $2,298 per month.

"The Evolution of Whole Wheat Bread"
Symbolic conception by J. Asanger

Another reason for the exceptional economy of Painted Display Advertising is its low percentage of waste, due for the most part to the fact that the advertiser seldom, if ever, pays for circulation in sections where he has no possibility of return.

A good instance of the coverage principle is found in New York City, where intensive campaigns of Painted Walls have been planned and executed in selected districts on the basis of six cents per annum for each family in the neighborhood. This means that if there are 1,000 families in a certain territory, the Walls will be so situated as to be seen regularly by those families.

The following figures give some of the details of a Half or Representative Showing of 24-sheet Posters in the Metropolitan District, which comprises New York City and adjacent portions of New York State, New Jersey, and Connecticut.

Towns posted	343
Posters required for one month's Representative Showing	935
Posters required for renewal purposes	187
Posters necessary for one month's display	1,122
Space cost for one month	$15,482.80
Cost of Posters, estimated at $1.50 each	$ 1,683.00
Total cost for one month	$17,165.80
Population of cities and towns posted	9,848,900
Average cost per day per thousand resident population	$0.059

Summary.

Organized Outdoor Advertising possesses to a very high degree the fundamental attributes of effective advertising. In certain fields, the medium is paramount; in others, it is used easily and successfully to complement other mediums. On account of its special advantages of Repetition and Continuity, it has splendid "follow-up" value and serves to increase the effectiveness of all other advertising.

Standard Twenty-Four Sheet Poster Panel.

Chapter V

OUTDOOR ADVERTISING COPY AND DESIGN

Outline

The Investigation—The Link of Interest—The Series—The Essentials—Simplicity—Attention Value—Brevity in Text—Pleasing and Harmonious Colors—Good Composition—Unity—Pictures—Visualization—Requirements of the Medium—Summary.

Chapter V

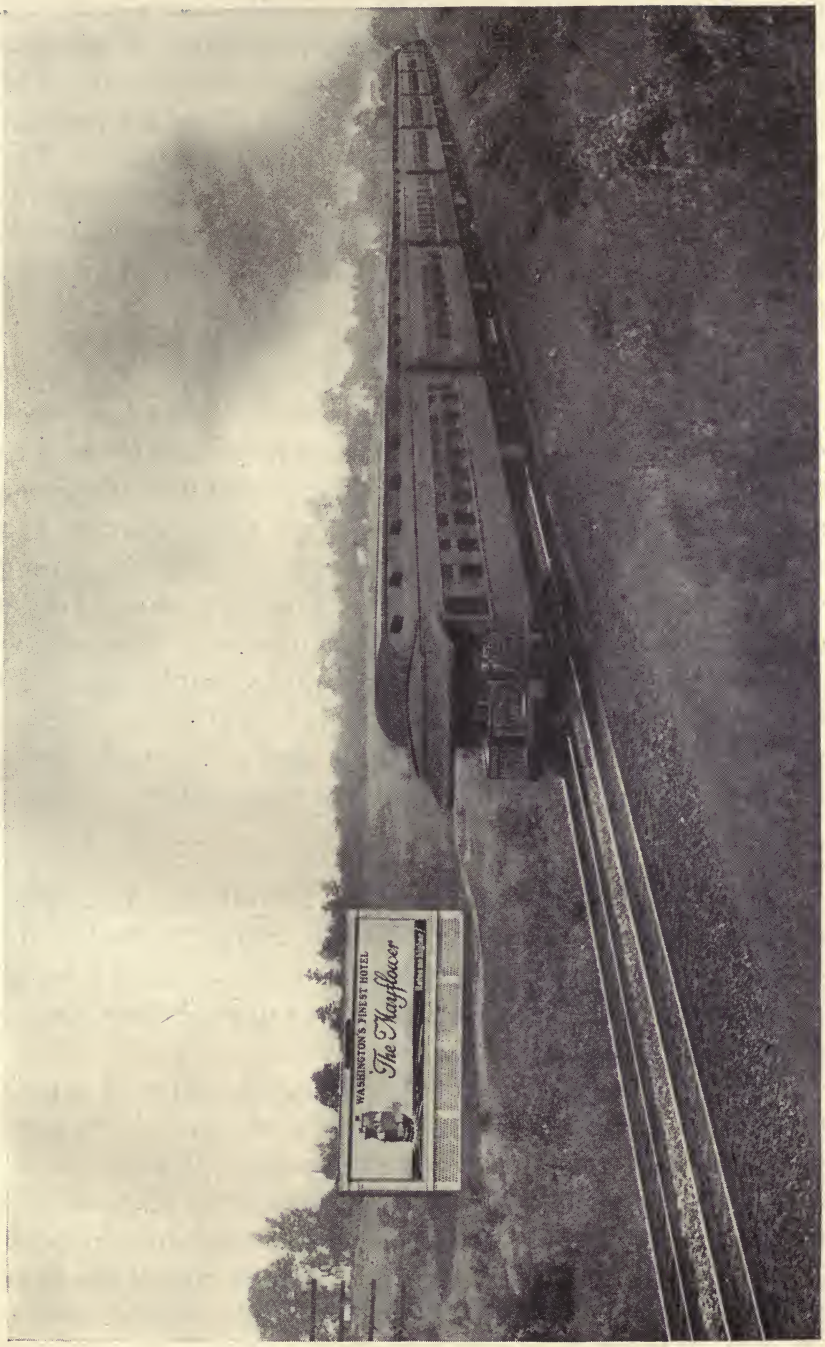
OUTDOOR ADVERTISING COPY AND DESIGN

It is manifestly impossible to write fixed rules for the production of good copy, because, after all, the copy is the final proof of the merchandising skill and advertising experience of the men who planned the campaign. In speaking of copy, it is dangerous to be dogmatic, because copy which has proved successful has taken many variegated forms. It has happened that a rule accepted as gospel for years by many advertising men has been suddenly overturned by an extremely successful campaign.

The best we can do, therefore, is to set down certain broad principles and to mark certain things to be avoided. In copy as in a great many other things, experience is the great teacher, but students and others interested in Outdoor Advertising design may learn in this chapter some points which will help them and which may prove shortcuts in reducing the length of experience required.

The Investigation.

The first step in the preparation of copy is the investigation. Usually, this covers every phase of marketing the product. It may be necessary to conduct a dealer survey to discover the attitude of the retailer and the standing of competitive articles. A consumer investigation may also be necessary. Usually a questionnaire is prepared and the survey is made by intelligent men and women who have had research experience and can be depended upon to render an accurate report. Valuable information may be gained from a visit or possibly a stay of three or four days at the advertiser's factory, becoming acquainted with tech-



Standard Railroad Bulletin.

nical points and watching each step in the manufacture of the commodity. It is impossible to predict in advance where this trade or consumer investigation will lead. The idea behind it, however, is to find out all about the product and about every possible condition affecting its sale. The investigation should be thorough and the facts, when gathered, should be absolutely accurate. It is almost an axiom among advertising men that if you get *all* the facts, the copy will almost write itself.

The Link of Interest.

The investigation will disclose a basic "link of interest" with the public—a fundamental appeal in which the consumer can be directly interested. Very often this is the one outstanding quality or feature which the consumer can expect to find in the product in question, and the one thing which means more to the consumer than any other. In the case of Palmolive Soap, the link of interest is disclosed in the four words, "Keep that Schoolgirl Complexion." In the case of Goodyear Tires, the link is "Good Wear." Having found this link or fundamental appeal, it should serve as the background of the entire advertising effort.

The Series.

Long-time contracts in Outdoor Advertising necessitate consideration of a series before any design is made. In Poster Advertising, we must usually have in mind a series of six or twelve designs; in Painted Display Advertising, a series of at least four designs.

What the psychologists tell us about the value of repetition proves that there must be close continuity of thought in a series of Outdoor Advertising designs. Variety in the superficial details lends a certain amount of interest, but the advertiser should keep in mind the fundamental principle that to build belief he must constantly repeat the same basic suggestion. Thus, if an advertiser makes radical changes in his different designs, jumping from one sugges-

tion to another, he obviously reduces the repetition value of his campaign and makes immediate recognition difficult or doubtful.

The Essentials.

An Outdoor Advertisement should have:

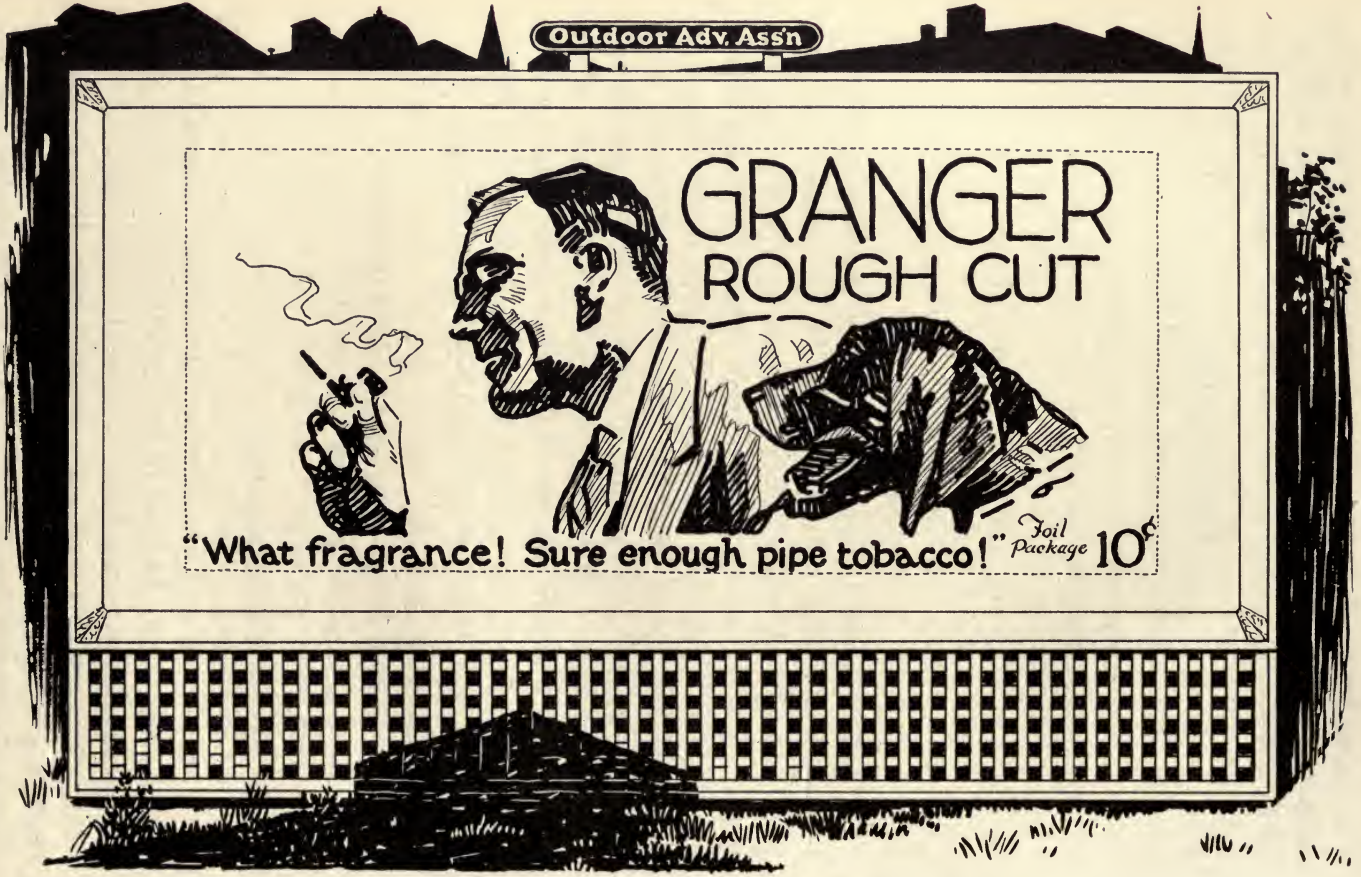
1. Simplicity
2. Attention Value
3. Brevity in Text
4. Pleasing and harmonious colors
5. Good Composition

Simplicity.

Common sense dictates that Outdoor Advertising should be simple and easy to understand. If the message is complex or involved, mental effort is immediately required and the method becomes argumentative rather than suggestive. Because all agree that simplicity is first in importance it is amazing how often this first essential is violated. Frequently, we see Posters and Bulletins which contain too many elements. The material and the different ideas utilized in a single design should have been split up and spread over an entire series of designs. A good example of simplicity is a design which contains the following:

1. The picture
2. Brief text to reinforce the picture
3. Name of product
4. The package
5. The selling phrase.

The picture and the few words which accompany it might conceivably be said to be one element, because both should reach the eye and the mind at the same time. However, let us say that we have a possible five elements which may be properly handled and still retain simplicity. More than five elements are dangerous, and it is probable that the



Showing how white background can be used to create impression of larger design size.

sixth element will not merely fail to register in itself, but will actually reduce the effectiveness of all other elements.

In introducing a new product simplicity might call for a large package which would "carry" the name of the product, assuming that the package was properly designed. In this instance, there would be only two elements in the design, namely, the package and brief word copy. Generally speaking, it may be said that reduction of the number of elements is always desirable. It is a good idea for the advertiser and the art director to scrutinize a finished sketch with the sole idea of trying to eliminate one or more elements. Nine times out of ten, when this can be done, the advertisement is improved.

Attention Value.

As has been said previously, an Outdoor Advertisement must be seen, and to be seen it must attract attention. Usually, attention value may be secured by an idea or a design that is different without being freakish. If the advertisement is too bizarre, too insincere, too clever, or too far from the point, it inevitably distracts the mind and defeats its own end. Attention value sometimes depends on what others are doing in Outdoor Advertising. For example, if other advertisers are using bold colors in brilliant combinations your design may stand out if done in sepia tones.

A design which strikes a new note in technique will naturally compel attention, because there is nothing like it. A study of the current Outdoor designs reveals that advertisers are using many devices to attract attention. In Poster Advertising some advertisers adopt the white background for their Posters. This automatically enlarges the effect of the 24-sheet Poster, and with a good design the advertiser may almost make it appear that his advertisement comprises the full space inside of the green molding. (See Poster diagram on page 58.)

Outdoor advertising because of its size and the variety of its placement permits of design treatment which will maintain interest, even though the surroundings be commonplace or of unusual diversity.

Brevity in Text.

Word copy for Outdoor Advertising is difficult to write, because often an entire "selling talk" must be boiled down to five or six words. However, this can be done and is being done very successfully in notable Outdoor Advertising campaigns. There never was a long story of a selling superiority that could not be conveyed by means of a picture and a few words. Short copy is what the people want. Usually, the picture should be regarded as of first importance, and the principal purpose of the text should be to strengthen and reinforce the suggestion of the picture. When picture and text are properly coordinated they become one element, and that one is understood at sight.

Avoid argumentative statements or any suggestion which brings up comparison or which appeals to the critical faculty. Avoid direct commands, as indirect suggestion is more effective. Avoid superlatives!—"best," "finest," etc. Word copy which is exaggerated or which makes an obviously broad claim stimulates the opposite effect to that desired. The beholder becomes skeptical and rather doubtful of the entire advertisement. Above all, the words used must be *believable.*

Pleasing and Harmonious Colors.

Color is of such importance that the following chapter will be devoted to it. The subject is constantly receiving more study and attention from advertising men. It is, of course, a science in itself; and some say it is a science which we are just beginning to comprehend. Certain colors are warm, others are cold; certain colors appeal strongly to men, and others to women.

Following what has been said on the subject of suggestion, it goes without saying that the colors must always be pleasing. If a food product is advertised, obviously the general effect of the entire color scheme must be clean, wholesome, and appetizing. Even this simple essential is often violated, and it is not unusual to see food advertisements in heavy, dark colors completely lacking in the tempting impression desired. Whatever colors are used they should be in keeping with the exact suggestion or impression which the Outdoor Advertisement is intended to convey.

Good Composition.

For detailed information and illustrations on this subject we refer the reader to "The Essentials of Poster Design," published by the Outdoor Advertising Association of America. The following sentences quoted from this book give an idea of its teaching, and indicate the importance of composition in Outdoor copy.

> " 'Composition,' meaning the process of a well-reasoned and striking relationship of the three primary elements of a Poster—picture, lettering, and open space."
>
> "Composition is the real basis in producing striking designs."
>
> "There are two kinds of Poster composition. These two kinds can variously be called 'balanced' and 'unbalanced,' 'symmetrical' and 'unsymmetrical,' or 'formal' and 'informal.' "
>
> "The definitely unsymmetrical, unbalanced composition is essentially the most striking composition for a Poster."
>
> "While formal, balanced compositions convey a sense of dignity and repose, the sense which a Poster wishes to express is one of surprise and action."

"Formal compositions are inevitably static; informal compositions can be made dynamic."

"When a designer speaks of an unbalanced composition he means one in which the balance is not formally apparent. He knows that there must be balance, though subtly concealed in an apparently informal arrangement of parts."

"It is distressing, but nevertheless a fact, that a poorly drawn Poster, well composed, may be far more effective than a well drawn Poster poorly composed—which being the case, artists and art departments cannot give this basic part of their work too much thought and attention."

Unity.

Every Outdoor Advertisement should be one harmonious entity, giving at least the appearance of having been done at one time by one man. Avoid the use of designs which look "patched up," as though the different elements had been cut out with scissors and pasted together. Sometimes this result occurs because the lettering artist absolutely failed to catch the spirit of the man who painted the picture. In the last analysis, an Outdoor Advertisement must tell its complete story "at a glance" and that is the proper test to apply. In the language of the day, it must register all at once.

Pictures.

When a picture is used it should convey exactly the right suggestion, quickly and without undue mental effort on the part of the passerby. A wide variety of pictures has been used in recent years in Outdoor Advertising. Several artists have done remarkable work in the still-life field. Pictures of chocolate cakes, doughnuts, salads, and even frankfurters have demonstrated strong selling power, which is explained by their realism and tempting appetite appeal. Other pictures used in Outdoor Advertising have been very

successful because they stir the imagination through the appeal to the senses or the emotions. Sometimes a picture attracts a great deal of attention because it "tells a story." An appeal to the love of beauty is always strong. Another powerful picture is that which appeals to mother-love. All, however, must be subtly executed with a touch learned only from a close study of human nature. Pictures in advertising must be sincere. Insincerity comes when some advertising man is striving for a forced effect—trying for "a new appeal" which he can talk about to the advertiser at great length, but which sells no goods because it is fundamentally insincere.

Visualization.

There is a certain imaginative power which is indispensable but which is often overlooked in discussing Outdoor Advertising design. This is the ability to look at a small sketch and at the same time to visualize it full-sized and actually displayed on a Poster Panel or a Painted Bulletin. The reason for this is that a subtle change takes place when the copy is ultimately displayed, not in a gallery, but in the open air with the full radiance of daylight upon it.

The artist who makes Outdoor designs soon learns to paint with all of these conditions in mind. Artist, art director, and advertiser must cultivate this power of visualization in connection with Outdoor Advertising, because it is something entirely different from any similar ability required in judging a layout for a newspaper or magazine advertisement. In the latter, the sketch must usually be drawn or painted for future reduction and reproduction in two, three, four, or possibly five colors—in Outdoor Advertising, always for future enlargement in full color.

Requirements of the Medium.

In Poster Advertising, modern lithography enables the advertiser to use any design that an artist can paint. In

Most Popularly
Owned Company
in Washington
PUGET SOUND POWER & LIGHT CO. Main 5000

City Painted Display pictures are practical, but the artist should avoid a gradual blending of colors and soft graduations in modeling. Faces should be painted so that the reproducing artist will have definite outlines to guide him. In the use of Painted City Walls, flat treatment is preferred with clearly defined masses of color and strong light and shade. The use of Town Walls calls for simple copy: for example, package, name of product, and selling phrase. Before he invests in a finished sketch for any branch of the medium, the advertiser who is new in the use of Outdoor Advertising should ask advice from a man who knows Outdoor copy from a practical standpoint.

Summary.

The kind of Outdoor Advertising which will be most resultful in the future is that which gives the beholder something definite—good advice, information, news, a touch of beauty, humor, human interest—any one of these. Too much of our advertising is dull and selfish. In other words, it gives nothing to the public. It is the lineal descendant of the ancient advertising which showed the inventor's portrait and a picture of his factory. Advertisers in future must secure better artists, must make larger appropriations for art work—and this will bring them larger results. Our artists and art work are just as good as those in Europe. We should be using them in advertising. The aim of our advertisers should be to make our Posters and Bulletins more interesting—*more worth looking at.* Then people who ride through the streets in our cities and towns will derive greatly increased pleasure and edification from the designs that the advertisers are placing before them. Such designs will not merely attract the eye—they will hold interest, build good-will rapidly, and have the power to sell vast quantities of goods, because by *giving something* they have won their way into the hearts of the people.

Chapter VI

COLOR IN OUTDOOR ADVERTISING

Outline

Dimension — Harmony — Color Contrast — Advancing and Receding Colors—Irradiation — Illumination — Legibility — Psychology.

Chapter VI

COLOR IN OUTDOOR ADVERTISING

The number of books written on color would make an extensive library, beyond the means of the average person. The laboratory equipment for the research and study of color is so extensive and expensive as to be appalling. So it cannot be expected that the story of color can be told in a few pages. There are, however, some outstanding features which can be briefly stated within the limits of this chapter.

Let us begin by going over the first three fundamentals:

1. Dimension
2. Harmony
3. Color Contrast

A discussion of these will give us the principles and the terminology with which we can carry on further discussion.

Dimension.

The first fundamental is Dimension.

If a carpenter were asked to make a box two feet by three feet he would immediately demand the third dimension. Yet it is common practice to describe a color by only two of its dimensions or qualities, as, for instance, dark blue —most often nothing being said as to whether the blue is dull or bright. Since there are over 1,000 distinguishable dark blues it will be apparent that a third-quality description is necessary.

Color, then, has three dimensions or qualities.

The first is its HUE, that is, the name of the color, such as Blue or Green or Red.

The second dimension of a color is its VALUE. The value of a color is its lightness or darkness. Pink is a red

which has more white in it, or reflects more white light than the color we ordinarily class as red. Maroon is a red also, but its value is dark because it has some black in it.

The third dimension of a color is known as its CHROMA or Intensity. Chroma, which is the better term, is now being generally used. "Intensity" might be mistaken for amount of light reflection and so would have the same meaning as "Value." Chroma represents the degree of purity of the color, and varies as the color is neutralized or grayed.

Briefly, the three dimensions may be defined thus:

HUE—The name of the color, as Red, Green, or Blue, etc.

VALUE—The degree of darkness or the lightness of a color, as a dark blue or a light blue.

CHROMA—The degree of dullness or intensity of a color, such as dull blue or bright blue.

A three dimensional description of blue would be a "bright dark blue." While this is a three dimensional description it is not any more accurate than if, in describing a box, one would say that it was larger than a match box and smaller than a suitcase. In the absence of measurements it is difficult to tell just what the size is. So it is with color. A general three dimensional description will hardly include over one hundred colors. There is, however, a system whereby it is possible to distinguish and record over 100,000 different colors by using symbols and numbers.[1]

Space limits prevent us from going into methods of measuring and recording colors, but if more information on this subject is required the reader may consult an informative book by T. M. Cleland.[2]

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[1] Munsell Color System.
[2] *A Practical Description of the Munsell Color System.*

Harmony.

The second fundamental is harmony. There are three principal kinds:

Monochromatic or One Hue Harmony—This would consist of one hue only, such as Reds, Pinks, Maroons, and some of the Browns. These Browns are reds that contain more black than Maroons do.

Analagous or Neighbor Harmony—This would consist of a color scheme made up of colors which were all related, for example, Yellow, Orange (Yellow-Red), and Green-Yellow. Yellow is in all three. Another example is Blue, Blue-Green, and Green. Blue is in these three.

Complementary or Opposite Harmony—Is the harmony made up of complementary or opposite hues and has the greatest attention value for Outdoor Advertising. These opposite hues vary according to the Color System used. All are, however, practical for this purpose. The Munsell System opposites are Red and Blue-Green; Yellow-Red[1] and Blue; Yellow and Purple-Blue; Green-Yellow and Purple[2]; Green and Red-Purple.

There are many other kinds of harmonies but most of them are variations or combinations of the foregoing three just outlined.

Color Contrast.

The third fundamental is that of Color Contrast.

A French scientist, Chevreul, chemist and director of the dyeing laboratory of the famous Gobelin tapestries about 100 years ago, after countless numbers of color experiments and observations, tabulated information on which he based the Laws of Simultaneous Contrast. They are briefly:

[1] Orange.
[2] Munsell eliminated the words Orange and Violet from his color terminology as these are associated with a fruit and a flower respectively.

1. *The Law of Simultaneous Contrast of Value.*

Whenever a dark color is placed beside a light color, the dark color will appear darker and the light color will appear lighter.

2. *The Law of Simultaneous Contrast of Chroma.*

Whenever a dull color is placed beside a strong color, the dull color will appear duller and the strong color will appear stronger. Hues appear at greatest intensity when their complementaries are placed side by side.

3. *The Law of Simultaneous Contrast of Hue.*

Whenever a color is placed beside another color, each color will tend towards the complementary of the other color, if not complementaries already. For example, in a combination of Red and Blue, the red will tend towards the orange and will have an orange cast (Yellow-Red), since orange is the complementary of blue. Blue, on the other hand, will tend towards blue-green, as blue-green is the true complementary of red.

The law of contrast of Hue affects even a gray when it is used with another color—as for example, if red is placed beside a neutral gray the gray will appear bluish-green, or if blue-green is placed beside a gray the gray will appear reddish. The grays are also affected by the Law of Simultaneous Contrast of Value. Any gray will appear darker if it is placed beside a lighter color or white, and it will appear lighter if placed beside a darker color or black. The color plate opposite page 77 gives an idea how the same colors will appear different according to the color that is placed beside them.

Now, having gone over these fundamentals, we shall proceed to the study of the appearance of the pigments and

dyes when they are used on the Painted Bulletins and the Posters.

There are several important features that may well be discussed at this point:

1. Advancing and Receding Colors
2. Irradiation
3. Illumination
4. Kinds of Color
5. Legibility

Advancing and Receding Colors.

It has been frequently observed that some colors appear nearer than others. So color alone, when properly selected, can be made to add perspective. A test, with red and blue, showed that at a distance of 24 feet a group of people estimated on the average that the red was 10% nearer than the blue.[1]

As a general statement one might say that the reds, oranges (yellow-red), and yellows appear nearer, and that the greens, blues, and purples appear farther away.

Irradiation.

Irradiation is the illusion that makes dark things look small and light things look large. There are various theories regarding this, but since we are dealing with facts in this chapter and not with reasons, the reader is referred to other detailed accounts.[1]

There are two applications of Irradiation to Outdoor Advertising. One is that a light colored Poster Panel or Painted Bulletin will appear larger than a dark one, and, naturally, a dark one will look smaller than a light one.

The second application is that a dark letter on a light background will look thinner than a light letter on a dark background.

[1] *Color and Its Application,* M. Luckiesh, Van Nostrand.
Visual Illusions and Their Applications, M. Luckiesh, Van Nostrand.

Illumination

There are two important things to consider in illuminated Outdoor Advertising; first, the reflection and absorption power of different colors; secondly, the effect of various illuminants upon different colors.

Before going on to discuss these two headings, it is necessary to describe briefly the relation of light and color, the three kinds of color, as well as how we see color.

Light and Color.

Regardless of what kind of color we see, it is directly or indirectly the result of light. Light is made up of a number of colored rays which can be examined by passing any ordinary light, such as sunlight or electric, through a prism. The prism will break up the light into its component rays, which is commonly known as the spectrum.

Three Kinds of Color.

There are really three kinds of color and all three are used in Outdoor Advertising.

SELF-LUMINOUS COLOR—Such as that coming directly from any source of light, the sun or the filament of an electric lamp. This kind of color we have in the clear electric bulbs of the Spectacular Electric Advertising Display.

TRANSMITTED COLOR.—Such as luminous color passing through a colored transparent body as in the case of stained glass when sunlight is passing through it or the colored spotlight of the theater. The example of this in Outdoor Advertising is the colored electric bulb in the Spectacular Electric Display. Transmitted colors are much more intense than reflected colors—no pigments known in paints, dyes, or printing inks come anywhere near their intensity. This is one reason why stained glass and colored Electric Displays are impressive.

Reflected Color.

By reflected color we see the flowers, leaves of plants, paintings, or anything else in existence with the exception of the first two types of color just mentioned. Poster or Painted Outdoor copy is seen in reflected color.

How We See Color.

The color rays of Luminous Color and Transmitted Color come to the eye directly from the original light source. The rays of reflected color come to the eye by reflected light. The object is visible because light from some source falls upon it, and some rays of the light are absorbed and the balance reflected. In this case it is the reflected rays, only, which we see. As an example, if some light falls upon a red apple, it would indicate that the surface of the apple absorbs all the rays of the sun except red, and that the red rays were being reflected back. These red rays striking the retina of the eye would cause the sensation of red and we would see a red apple. It will be apparent from the foregoing that the color of anything will appear differently, depending upon the rays contained in the illuminant.

Considering the problem in hand, the first factor in illumination, then, is the reflection and absorption power of different colors.

Since Painted and Poster Advertising is dependent on artificial illumination at night, it is important to familiarize ourselves with the character of the various available illuminants and their effect upon different colors.

If we use a black background, all the incident light falling on the backgrouund will be absorbed so there will be no light reflected back. If we use white, practically all the light is reflected back and we see the Bulletin or Poster Panel much as we see the moon at night. Accordingly, a light yellow will reflect more light than a dark yellow, and

any normal yellow will reflect more light than a normal blue.

In designing copy for Illuminated City Bulletins it is advisable to avoid large areas of dark color. For the reason just given, plus the fact that Painted Bulletins have a considerable gloss which causes a glare on black or dark blue, light backgrounds are much more effective in this branch of the medium. Certain colors reach their greatest strength in lightness, others in a dark state. Since yellow is naturally a light color, a dark yellow would be a dull color. Purple is naturally a dark color and reaches its greatest strength at a dark stage—it could not be made bright at a light stage. These facts should help us to make the most effective selection according to the problem.

We can judge roughly the relative darkness or lightness of a color. If we consider white as being the sum of all light and call it 100, and take black, the absence of light, and call it 0, midway to the eye between these two we would have a medium gray that would be called 50. One could further simplify this by making Black 0, White 10, Medium Gray 5, making a scale of 10 steps from Black to White. Here, then, we have a scale to go by. By these three guide posts we can judge roughly the value (relative degree of lightness or darkness) of any color.[1]

Based on the foregoing scale, the average ordinary yellows, which are quite light, would run from about 6 to 8. Ordinary greens would be from about 4 to 7. Later on in this chapter we shall make further application of these facts when we come to the comparative legibility of different color combinations.

The second factor in illumination is the effect of various types of illuminants upon different colors.

The quality of a light is measured by the physicist on the basis of the percentage of the Red, Blue, and Green rays it

[1] *Color and Its Application*, M. Luckiesh, Van Nostrand.

contains. The proper proportion of each of these three, superimposed one over the other, will produce white.

Reversing the process and analyzing different types of illuminants, we find noon day light contains—Red 33.3%, Blue 33.3%, Green 33.3%. Daylight is ordinarily accepted as the ideal light, but even daylight varies considerably.

An analysis of different types of illuminants follows:

	% *Red*	% *Green*	% *Blue*
Noon sunlight	33.3	33.3	33.3
Blue sky	26.	27.2	46.
Over-cast sky	34.6	33.9	31.5
Afternoon sun	37.7	37.3	25.
Daylight Mazda	39.	37.	24.
Tungsten	48.3	40.8	10.9
Carbon Incandescent	51.1	40.5	5.4

A glance over the table will reveal what will happen to various colors under each type of illuminant. Take the "blue sky" in the table—this is deficient in reds and has an excess of blue. This means that reds, oranges, and yellows will appear duller under "blue sky" than when under the noon-day sun. Blues and purples will appear stronger because of having more blue added to them.

In carbon light, blue is only 5.4% of the total light, whereas noon-day light gives off 33.3%. It, therefore, possesses only about one-sixth of the necessary blue. Under it, all reds, oranges, and yellows will be decidedly stronger. Greens will become yellow-greens, and blues become blue-greens, because of this addition of yellow. On the other hand, blues and purples will suffer much because of lack of blue rays falling on them and will appear dull and dark, and it would probably be difficult in some cases to even distinguish the blues and purples from black.

The ordinary Tungsten is considered a good light, but a glance at the table reveals that it also is lacking in the

blue content. It has approximately 11% Blue. (This is double that of the carbon.) Yet it is still two-thirds short of the blue of noon sunlight. The change made by this illuminant will not be quite so much as in the case of the carbon—yet some yellow will be added to greens, making them appear as green-yellows, and blues appear as blue-greens. Reds, Oranges, and Yellows will be stronger.

The Daylight Mazda, the latest product of the Mazda scientists and engineers, approximates the afternoon sun. It is the best electric bulb light to use to give colors approximately their proper hues, values, and chromas.

In the daylight mazda the blue deficiency is made up by using a blue glass bulb. The light transmitted through the blue glass has more blue added to it to bring it up to the necessary amount.

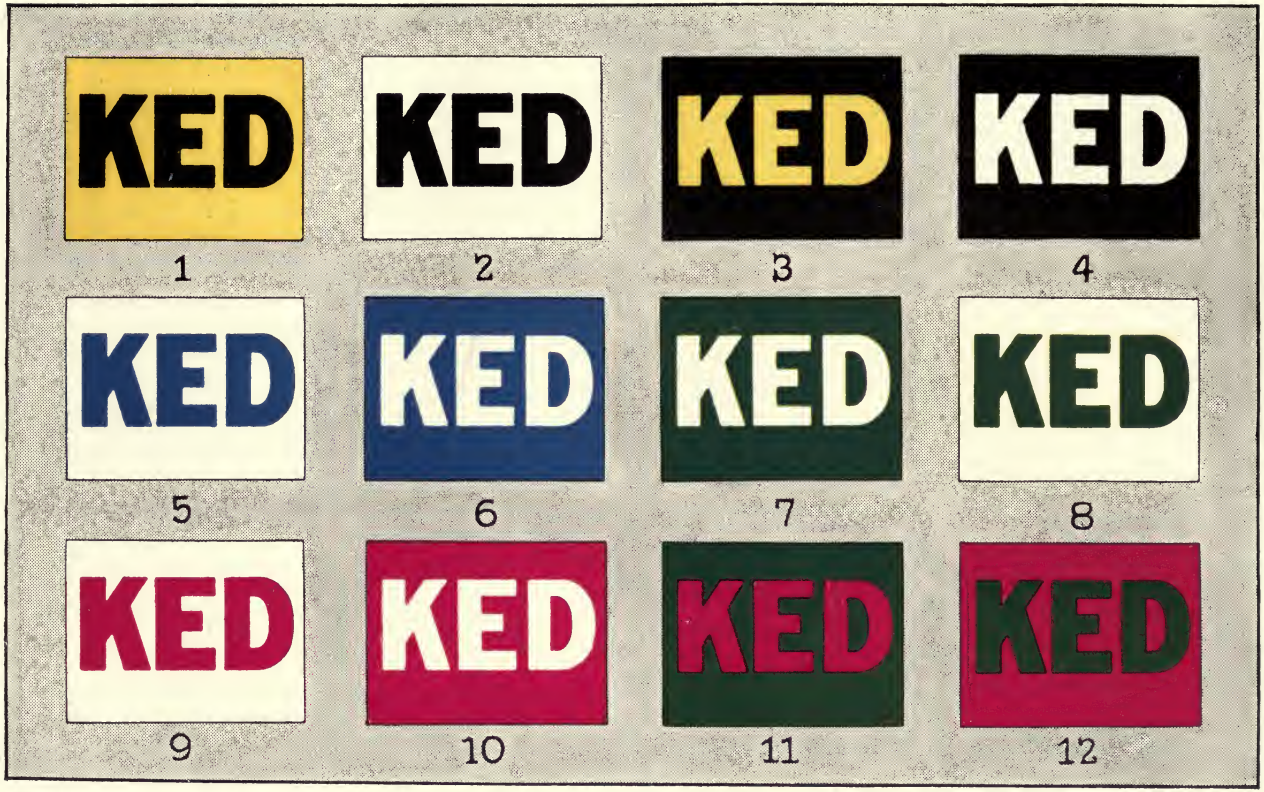
Legibility.

A test made to find out the relative legibility of various color combinations revealed some very interesting information.[1] The test was based on 12 different color-combinations of the following Winsor and Newton tempera colors, the most intense of each hue having been selected: Vermilion, Cadmium Yellow, Emerald Green, French Blue, Black, and White.

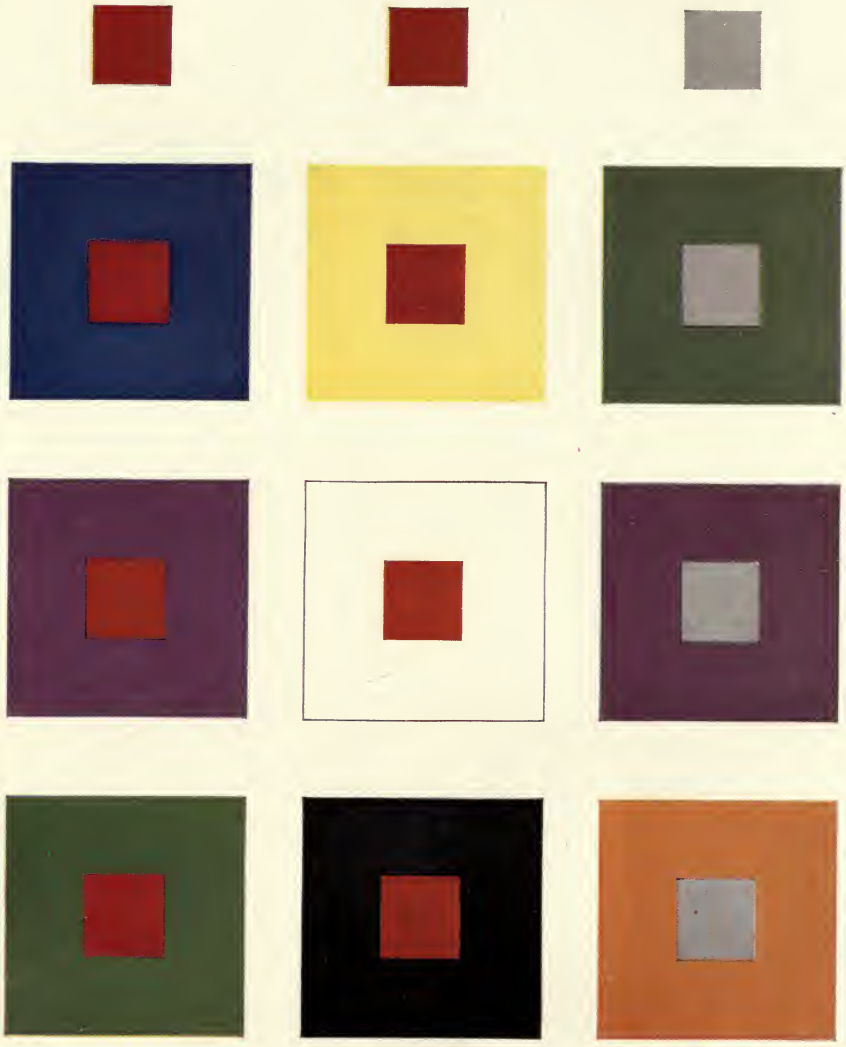
The color cards, each 10 in. x 13 in. in size, with letters 5 in. high, were in two color combinations, one for the letter and the other for the background. The letters selected were K E D because they had adaptable features. They broke up the space evenly and they represented the different strokes in lettering. The letters occupied one-third the area. (See insert.)

The test was made outdoors in daylight. Ten persons, individually, judged each color combination for relative legibility. Each observer was taken back so far that no card was legible. As he approached, the first combination

[1] *Legibility of Various Color Combinations*, A. H. Guertin in THE POSTER and *Signs of the Times*, February, 1926.



Color Combination for Harmony and Visibility



In columns 1 and 2 of the above chart, the red in the center of each square is the identical red. This is a good demonstration of how the same color will appear differently when placed with other colors.

In column 3, the gray centers are the identical gray. Each gray is being influenced by the complementary of the surrounding color. The gray surrounded by the green appears reddish; the gray surrounded by the purple appears yellowish, and the gray surrounded by the orange appears bluish.

read was noted, and so on until the whole twelve had been recorded. By this method the test became automatic. It revealed that the combination of black letters on a yellow background was seen at the greatest distance. Black letters on white ranked in second place.

It was also noted that black on yellow could be seen at an average of about 260 feet, while the red on green could not be read until one approached to within about 90 feet.

The result of the judging was as follows:

Rank	*Letters*		*Ground*
1.	Black	on	Yellow
2.	Black	on	White
3.	Yellow	on	Black
4.	White	on	Black
5.	Blue	on	White
6.	White	on	Blue
7.	White	on	Green
8.	Green	on	White
9.	Red	on	White
10.	White	on	Red
11.	Red	on	Green
12.	Green	on	Red

Summing up the result, it appears that Value contrast is first in importance for distant legibility. Chroma, however, is also a contributory factor.

Black on white had the greatest value difference, yet went to second place, while black on yellow with less value difference took first place.

The conclusion, then, is that in order to get maximum legibility one should use a dark color and a light color and have one a strong color and the other a dull color. The black on yellow, which took first place, is an example of this.

There is this additional conclusion. Black letters on yellow are more legible than yellow letters on black, which

combination went to third place. Both have the same color combination, but the yellow background, occupying two-thirds of the area, reflected more light than the yellow letter on black combination.

In the same color combination whenever a light color was in the background the word could be read from a greater distance than when the light color was used for the letters. This indicates the necessity of using light backgrounds and dark letters for distant legibility.

PSYCHOLOGY

Color Psychology is particularly valuable to the user of Outdoor Advertising, since color is one of the outstanding features of the medium. Instead of spending time on Color Symbolism, which is already so well known, it would be better to devote space to "Color Preference" and "Attention Value."

Color Preference.

Single Color

Numerous tests for a single color preference have been undertaken at different times, with always the same result. The record of three different tests taken, many years apart, in different parts of the world are as follows:

(a) 300 men and women[1]
(b) 292 men and women[2]
(c) 4500 men and women[3]

All three tests revealed the following result:

	Men	*Women*
1st Choice	Blue	Red
2nd Choice	Red	Blue

A test[4] conducted years ago with 2,000 children in London showed the order of preference to be: 1, Blue; 2, Red;

[1] Prof. Wissler at Columbia University.
[2] Prof. Daniel Starch, Harvard University.
[3] Jastrow, at World's Fair, Chicago, 1893.
[4] J. Winch.

3, Yellow; 4, Green. Yellow decreased and green increased as the children's ages increased. Primitive people's preference is reported to be: 1, Red; 2, Blue; 3, Green.[1]

Paired Colors.

A test[2] made of paired colors by 57 persons (32 men and 25 women with 25 artists as observers or judges) showed decided preference of various color combinations—various groups agreeing very closely.

In general the consumer preferences seemed to be in favor of combinations made up of colors of low value[3] and strong chroma.[4] It appears that single color preferences have an important influence upon the color combinations.

Thus, for example, combinations containing Blue in large areas were placed relatively higher than others, while those containing large areas of Yellow and Orange were placed low.

Result.

(Two-color combination test):

"1. A blue (probably purple-blue) and yellow combination seemed to be the outstanding favorite of all combinations. This was followed closely by Blue and Red combination, then Red and Green; Purple and Orange. Ranked consistently among the lowest was Red and Orange.

2. Complementary combinations were ranked relatively higher in the list of consumer preferences than non-complementary combinations.

3. There was a fair agreement on these color combinations between commercial artists and consumers."[5]

[1] Grant Allen.
[2] T. M. Shepard, under direction of Prof. Daniel Starch.
[3] Dark.
[4] Bright.
[5] *Principles of Advertising*, Starch, p. 602.

A test undertaken by Luckiesh[1] to discover which was most preferred—pure color, medium shapes or tints, follows. The subjects were first and second year college students, numbering 115 males and 121 females. Six colors were selected: Red, Orange, Yellow, Green, Blue, and Violet, six pure colors, six medium shades, and six tints were selected, making a total of eighteen colors in all.

These colors were given to the subjects for paired comparisons with each of the remaining seventeen colors. There were 153 combinations of 18 colors, taking two at a time. More than 35,000 individual records were made of the test. Everything was done to eliminate association or any other distracting factor. Preferential method of innate appeal was used so as to get absolute preference.

RESULT

	Men	*Women*	*Both*
Pure Colors.....	64	56.5	60.4
Tints	42.7	49.3	46
Shades	44	44.5	44.3

This indicated that where color is used for color's sake, it should be used pure. The civilized person is no different from the savage in his reaction to pure color.

Attention Value.

In a flash test[2] using a number of colors on a group of people, it was found that colors having the greatest attention value ranked—1st, Red; 2nd, Black; 3rd, Yellow.

"It is interesting to note that Red is first in Attention Value, also first in Preference Value for women, and second in Preference Value for men, while Blue is first in Preference Value for men and second in Preference Value for women, but it is considerably farther down the list in Attention Value."[3]

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[1] *Light and Color in Merchandising and Advertising,* M. Luckiesh.
[2] *Attention Value of Color,* H. Gale.
[3] *Principles of Advertising,* Starch.

Reading References.

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PSYCHOLOGY IN ADVERTISING—Albert T. Poffenberger —A. W. Shaw Co., Chicago.

PRINCIPLES OF ADVERTISING—Daniel Starch—A. W. Shaw Co., Chicago. CHAPTER XXIV.

COLOR AND ITS APPLICATION—E. C. ANDREWS—Inland Printer of Chicago.

FUNDAMENTALS OF COLOR—A. H. Guertin—United Advertising Corp., Newark, N. J.

Summary.

Generally speaking, one can say, in the absence of other reasons, that the following facts are well worth considering:

Decide on the purpose of the design and choose your colors accordingly.

Choose colors that have proper association. Avoid those with wrong association.

In choosing your colors be prepared to make some sacrifices. The combination that has the greatest legibility is not the most pleasing. (Black letters on Yellow have the greatest legibility.)

If you desire a pleasing combination you may have to sacrifice distant legibility. (The Yellow and Blue combination is preferred among people in general.)

As a single color, Blue is the favorite with men, and Red is the favorite with women. For example, in choosing a

Painted Bulletin Structure in heavy traffic center.

color for advertising a refrigerator, note that while red is the favorite with women, it has the wrong association. The ideal dominant color to use would be Blue. It has the proper association and ranks second with women and first with men.

Remember that colors may look totally different under artificial illumination than when viewed in daylight. At night, dark blues and purples may appear nearly black, red and yellow may appear more yellow, and yellow will be added to greens.

Use large light areas in illuminated advertisements and remember that value difference between letters and background is of utmost importance for legibility.

As a general rule, Complementary Color Combinations are most satisfactory to use in Outdoor Advertising. They are the most attractive combinations and are preferred by the greatest number of people.

Generally, the fewer the colors used the better the advertisement. Very effective designs can be produced in three or four colors. Ideal three-color combinations are a pair of complementaries and the neighbor color of one of the complementaries. EXAMPLES—Red, Blue-Green and Green; or, Blue, Orange, and Yellow. Four-color combinations would be—Red, Blue-Green, Green, and Orange; or, Blue, Purple-Blue, Orange, and Yellow.

Do not hamper the artist in the handling of his work, as it may rob him of his individuality. His is a creative job. The chances are he knows more about the proper use of color in advertising than the client does. Apply your knowledge of scientific principles for checking-up purposes.

Some artists resent any attempt to set down anything regarding good color practice. The scientist or investigator has no quarrel with the artist and would do nothing to embarrass him in his creative work. The scientist merely reviews what artists have done, makes observations, and on these, bases his conclusions. Such is the material of this

chapter. It is a record based on what has been accomplished in commercial art.

And lastly, rules are made to be broken. Many artists today violate every known rule, yet turn out very successful advertisements. In the last analysis, a man may gather all the information he wishes, but in the end will have to use his own judgment.

Chapter VII

A BIRD'S-EYE VIEW OF OUTDOOR ADVERTISING

Outline

Two General Branches
Classification of Organized Outdoor Advertising

Chapter VII

A BIRD'S-EYE VIEW OF OUTDOOR ADVERTISING

Two General Branches.

The business as such, is divided into two general branches—Painted Display Advertising and Poster Advertising, the former branch including the operation of Spectacular Electrical Displays. The two branches are quite distinct, one from the other, in respect both of plant operation and of the unit which is sold to the advertiser.

In Painted Display Advertising, the advertiser's copy is displayed by a system of flashing electric lights (as in Spectacular Electric Displays), or the copy is painted by hand on the advertising space, which may be a steel-surfaced standard structure called a Painted Bulletin or a Wall especially selected for its advertising value. Sometimes the advertising unit takes the form of a combination of painted steel surfaces and electric bulbs.

In all forms of the Painted Display branch of the medium, the advertiser may buy specific and selected locations. Bulletins and Walls, however, are now also arranged and sold in groups or "Showings" for the convenience of the advertiser when coverage is wanted.

In Poster Advertising, the advertiser's copy is displayed by means of the pasting of paper sheets, either lithographed, printed, or hand-painted, on a steel-surfaced standard structure, built for the purpose. The primary form in this branch is the 24-sheet Poster, displayed on the standard Poster Panel (12 feet high and 25 feet long). These Posters are usually lithographed, but they may be printed, and the Hand-Painted (or Custom Made) Poster is a

Standard Highway Bulletin.

special method of using the 24-sheet Poster to obtain certain definite advantages. The secondary form of Poster Advertising is the 3-sheet Poster, displayed on a standard 3-sheet Poster Panel (5 feet wide and 8 feet high). In the Poster Advertising branch of the business the advertiser buys a set "Showing" or group of Poster Panels, not subject to individual selection but so arranged as to give general coverage.

Classification.

The following chart shows the classification of organized Outdoor Advertising as now conducted in America:

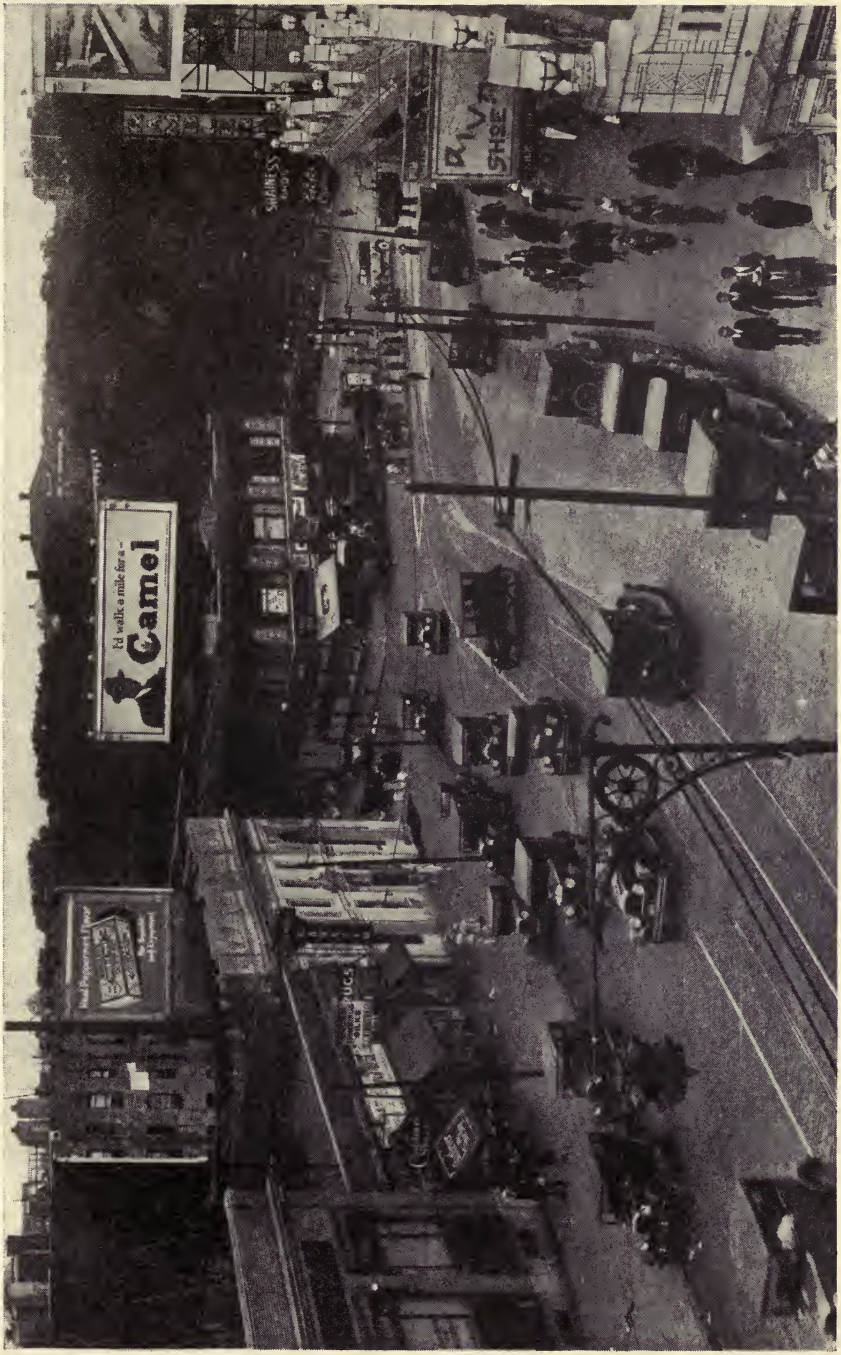
PAINTED DISPLAY ADVERTISING

1. SPECTACULAR ELECTRIC DISPLAYS
2. PAINTED BULLETINS
   - City Bulletins
   - Suburban Bulletins
   - Highway Bulletins
   - Railroad Bulletins
3. PAINTED WALLS
   - City Walls
   - Suburban Walls
   - Town Walls

POSTER ADVERTISING

1. 24-SHEET POSTERS
   - Lithographed or Printed 24-sheet Posters
   - Hand-painted or Manugraph 24-sheet Posters
2. 3-SHEET POSTERS

As the standardization plans of the Outdoor Advertising Association of America cover a five-year period, beginning January 1, 1927 (when operations actually started), it is a



Long shot of Standard Roof Bulletin, showing traffic.

certainty that there will be no important change in this classification for at least that length of time.

Certain characteristics and advertising advantages are common to all types of Outdoor Advertising, but each form possesses individual features which fit it for specific purposes. From these, the advertiser may select the forms best adapted to his needs.

For quick reference, it has been deemed advisable to present in the following chapters *all* essential information about each type of Outdoor Advertising in a separate section, with appropriate headings for every subject.

Chapter VIII

TECHNIQUE OF SPECTACULAR ELECTRIC DISPLAYS

Outline

Description, Structure, Etc.—Locations —Attributes—How and Why Spectacular Displays Are Used—Design—How Electric Displays Are Sold.

Chapter VIII

TECHNIQUE OF SPECTACULAR ELECTRIC DISPLAYS

Description—Structure, Etc.

Spectacular Electrics are the large flashing displays seen on Broadway, New York, in Chicago, Atlantic City, and many other cities. They are of steel construction, and the frame-work is anchored securely to the steel frame-work of the building. Essentially, a Spectacular Display is an Outdoor Advertising unit which delivers the advertiser's message by means of characters, designs, and letters, studded with incandescent lamps. Because of specific conditions at each location they vary in size and type of construction. Some are gigantic, and others, although small, are effective because of their unique position.

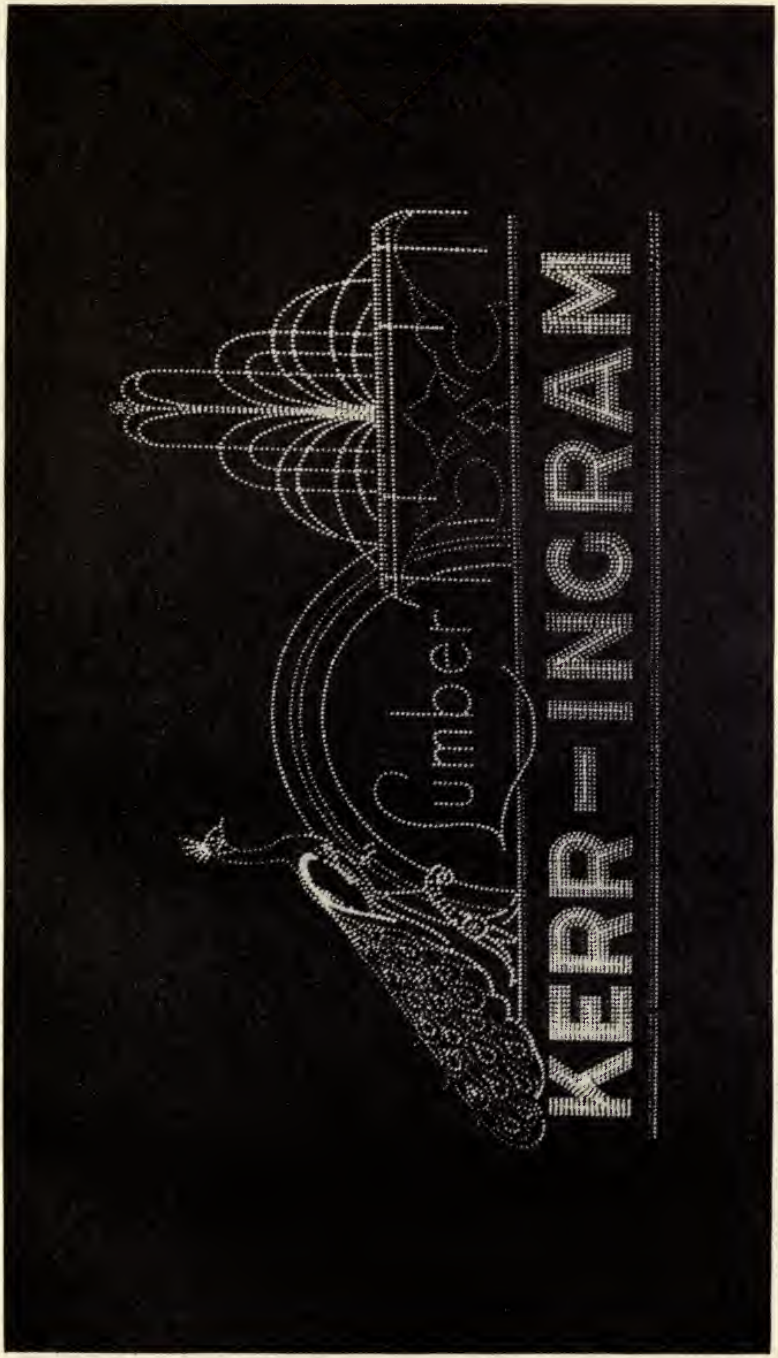
The mechanism of these displays is frequently complicated and requires the services of electrical engineers familiar with this work. Life-like motion and striking action are produced by means of mechanical flashing devices which throw on and off electric current in the different lamp circuits forming the design, this operation creating illusions of moving figures, etc.

To meet the requirements of the Association, all Spectacular Displays must be erected under the supervision of qualified engineers and they must be regularly inspected to insure their safe and proper maintenance.

Illustration on page 93 shows a simple Spectacular Electric Display.

Locations.

This type of display is located only in the larger cities where intense or unusual night circulation can be reached.



A simple Spectacular Electric Display. This form of advertising, which is limited to locations in concentrated night circulation centers in the larger cities, has reached its highest development on "The Great White Way" in New York City, in Atlantic City, Chicago, Detroit and other populous centers.

The sites for effective use of Spectacular Displays are limited to locations in concentrated night circulation centers, which are visible from many heavy traffic points or for a long distance along a thoroughfare that carries particularly heavy pedestrian and vehicular traffic.

This form of advertising has reached its highest development on "The Great White Way" in New York City, but many interesting examples of Spectacular Displays are to be found in other cities, notably Atlantic City, Chicago, Detroit, Los Angeles, San Francisco, Pittsburgh, Cleveland, and Boston.

Opportunities for such advertising exist wherever the night circulation is heavy enough to warrant the necessary expenditure.

Attributes.

Moving objects, light, and color always catch the eye. Spectacular Displays are the paramount advertising embodiments of these features. The entire display, a changing beautiful blending of moving light and colors, is practically always the most attractive and interesting object within the view of the people who throng the city streets and squares at night. The first and most important attribute is the ability of these advertisements to *attract attention.*

The second atribute is Circulation because as just stated, these structures are placed only where the traffic is unusually large at night. Modern Electric Displays are usually designed so that they will also have substantial "day-value," i. e., the advertisement will deliver its message effectively during the daylight hours when it is not illuminated. This greatly increases the circulation of the display.

A million people a day pass through Times Square, New York. A recent survey covering only seven principal hotels showed that people from 47 States and 50 foreign

A Spectacular Electric Display in Chicago.

The same Spectacular at night.

countries registered in a single month. A daily average of 430,000 persons pass in and out of the railroad and steamship terminals of New York City. It is estimated that of this number 150,000 are travelers from other cities and sections of the country and other nations, and it is safe to say that four-fifths of them visit Times Square and "The Great White Way" during their stay in New York.

A Spectacular Display here will reach at least 30 million people every month, and this circulation is local, national, and international. It has been estimated by national advertisers that a Spectacular Display on Broadway has 25% local value and 75% national value.

Many of the large metropolitan cities have Spectacular Electric Displays located at points of high circulation value. For example, in Detroit, the Campus Martius enjoys a circulation of over one million every 24 hours. In Newark, the corner of Broad and Market Streets is the busiest traffic spot with an estimated circulation of over 500,000 daily. In Cleveland, Public Square is the heaviest traffic point and is the site of several dominating Electrics. In Los Angeles, a Spectacular Electric dominates Pershing Square. The highest day and night traffic point in San Francisco is Market Street at the intersection of Powell and Eddy Streets. An Electric here has an average daily circulation of over 615,000.

Spectacular Electric Displays make a deep and lasting impression upon all who see them. It has been noted, time after time, that they stay in the memory longer than any other form of advertising. People think they actually see them long after they have disappeared.

Another advantage of Electric Displays is the exclusiveness of this form of advertising. The number of locations is strictly limited. Even on "The Great White Way" only 21 advertisers can use this form of Outdoor Advertising. In other cities there often are only two or three available sites for dominating Spectacular Displays. Since only a

relatively small number of advertisers can be accommodated, those who do use "Electrics" gain a great deal of prestige and a dominant position in the public mind.

The influence of Electric Displays is not limited to their immediate locality. Countless references to them in books, magazines, and newspapers published in other cities are proofs of the real interest which people take in them. Distinguished foreign visitors often describe them in their "first impressions" of America. By word-of-mouth publicity and by means of printed stories and photographs, the effect of a good Spectacular Electric Display is extended very widely. It thus receives a great deal of "plus" publicity.

Advertisers have often remarked that they hear more about their Electric Displays than about any other advertising that they do, which brings out very forcibly the fact that people are genuinely interested in these signs and like to talk about them to their friends and acquaintances.

How and Why Spectacular Displays Are Used.

These Electric Displays have been used to advertise a wide variety of products. The complete list is too long to quote here, but the following gives some idea of the great versatility of this form of advertising. These are some of the commodities which have been featured in Spectacular Electric Displays in New York and other large cities in recent years: Safety razors and shaving brushes, jewelry, underwear, silk stockings, silk gloves, garters, soap, perfume, face powder, ginger-ale, chewing gum, peanuts, tobacco, cigars and cigarettes, motion pictures and theatres, automobiles, tires, oil and gasoline, roller-bearings, soft drinks of all kinds, coffee and cocoa, ice cream, milk and dairy products, spool silk, pencils, department stores, rugs, candies, men's collars, men's clothes, corn flakes and other cereals, tooth pastes and tooth brushes, beaches and resorts, light and power, newspapers, cleansers, table water, type-

Spectacular Electric Displays at Times Square, New York.

Spectacular Electrical Displays at night in "Great White Way," New York, where traffic is heavy both day and night.

Day view of Semi-Electrical Spectacular Display, showing traffic in street below.

Night close-up of same structure.

writers, phonographs, radio sets and loud speakers, hotels, beds, railroads, etc.

Usually, a Spectacular Display functions as the climax of an extensive advertising campaign in other mediums, and there is no doubt that an effective Electric Sign enhances the value of every dollar expended by an advertiser in other forms of publicity. It gives new life to all other advertising of the product and lends the final touch of emphasis and dominance.

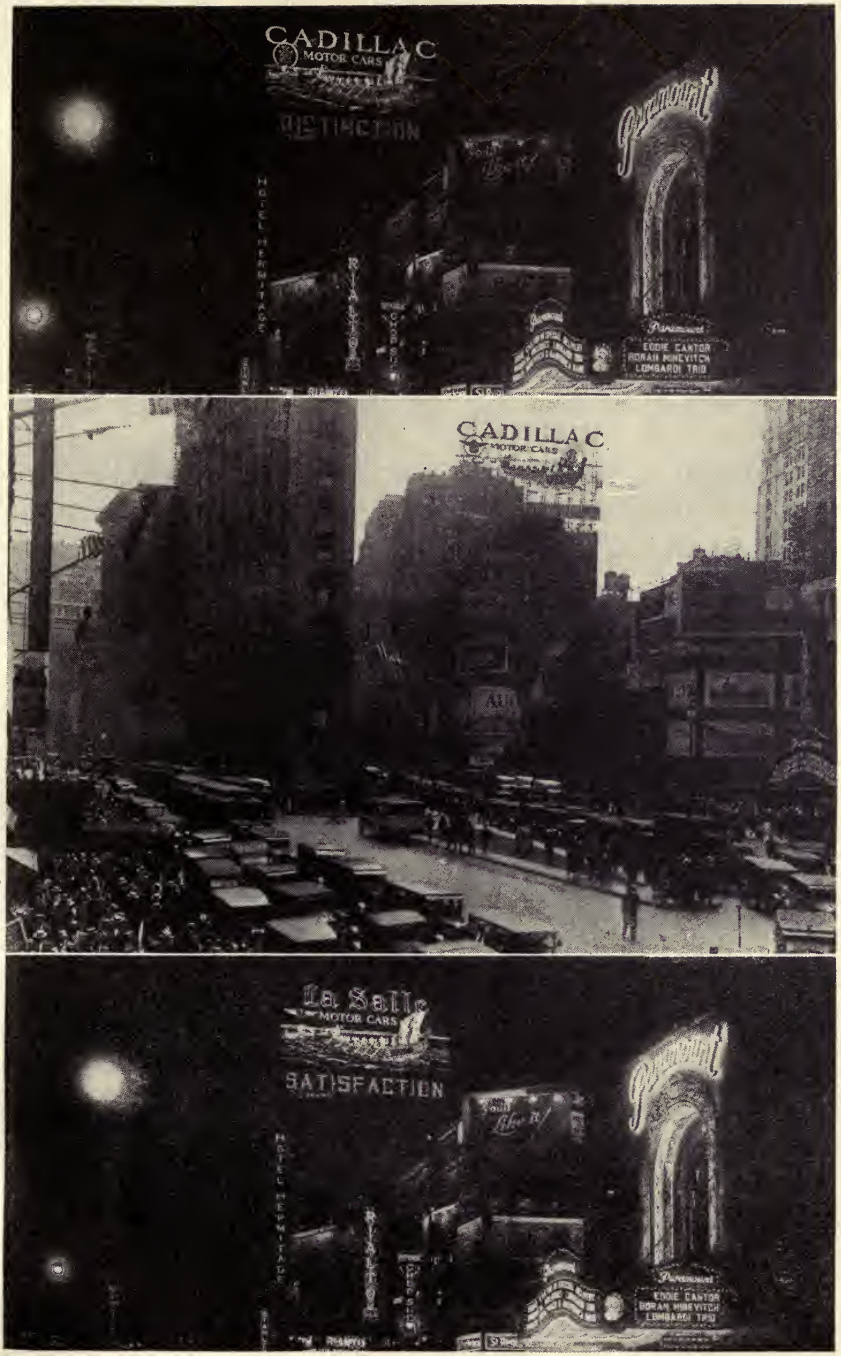
These flashing signs, however, have been used to accomplish many different ends. Sometimes they have been successfully employed to introduce an entirely new product in a startling fashion. On account of their special attributes they go far to establish and confirm the leadership of a well-known product or give prestige and impetus to a new one.

When two similar products are in competition for first place in a community, a good Spectacular Display for one of them helps materially to place that product definitely in the leading position in the minds of consumers, jobbers, and retailers.

A few advertisers have used Spectacular Displays in a list of key cities, a plan which has tremendous possibilities. It might be said that an advertiser, using this form of advertising intelligently in every major city in the country, would achieve a national and localized effect of dominance which he could not as rapidly obtain in any other way.

Design.

The primary essential is a clever, novel and striking idea. This idea should graphically illustrate some element of the product, either the name, trade-mark, use, or some outstanding advantage. It must possess a vivid timely interest and it should appeal to some universal human trait, such as curiosity, love of beauty, or humor. Foreigners visiting America have remarked that our advertising is somewhat lacking in humor. Here is one form of adver-



Electrical Spectacular Display on Broadway showing changeable copy.

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tising where humor is appropriate and effective. Among the most popular Spectacular Electric Displays have been those which amused the crowds; for example, the Corticelli Kittens, playing with the spool of silk, the Wrigley Spear men doing their setting-up exercises, and the Clicquot Club Eskimo Boy cracking his long whip over the heads of his three little Eskimo runners. In all of our larger cities there exists for certain advertisers a remarkable opportunity to employ humor in this form of advertising. It is a certainty that, when properly used, such advertising will take hold of the popular imagination.

Another appeal which has been successfully used is beauty through rich color effects in electric lights, as in the famous fountains, flowers, butterflies, and northern lights.

The display may please by its ingenious novelty alone.

An Electric Display must be individual, it must be different, and it should be striking in its action.

The actual designing of a Spectacular Electric demands highly specialized knowledge and experience, because the completed advertisement represents a rare combination of creative imagination and practical hard-headed experience. Thus the sign must be constructed out-of-doors and usually on a roof, where it must be safe from wind and fire. For that reason many ideas, excellent in theory, have gone into the discard when put to the test of actual construction and operation.

But the future will undoubtedly see even more beautiful and interesting designs in this form of advertising. Recent improvements in the use of colored glass for electric light bulbs make possible a wide range of vivid colors. The leading Outdoor Advertising companies are already using vari-colored flood-lighting of painted surfaces in combination with bulbs of different sizes, and also scenic effects borrowed from the theatre. The results are beautiful and striking.

How Electric Displays Are Sold.

Spectacular Electric Displays are usually sold for periods of one or more years. The Outdoor Advertising company which erects the structure quotes to the advertiser or his agent a flat monthly rate, which includes all cost items, such as rental, construction and maintenance of frames, and the manufacture, fabrication, placing and maintaining of spectacular copy. The prices of these displays vary, starting at about five hundred dollars a month and ranging up to the very largest displays which cost from seven to ten thousand dollars a month. If a certain display is quoted to the advertiser at $3,000 a month, this means that this figure represents the total cost to him, and that all expenses of every kind in connection with the display will be taken care of by the Outdoor Advertising company which owns it. Generally, the basic prices of Electric Displays are subject to increase when the design is complicated or the number of flashes desired in the action is very large. The increase is figured at cost to cover the additional necessary expense.

All displays are lighted from sunset until midnight, or as long as circulation warrants. In New York City the big Electrics are "turned off" between 1:00 a. m. and 1:30 a. m. A nightly patrol service is maintained to insure the proper illumination.

CHAPTER IX

TECHNIQUE OF PAINTED BULLETINS AND PAINTED WALLS

OUTLINE

General Description—Classifications—How Bulletins and Walls are Sold—Showings—Terms of Sale—Circulation Figures—General Advantages of Bulletins and Walls; Circulation Value, Attention Value, Impression Value, Individuality, Exclusiveness, Economy, Trade Influence.

SECTION ONE—City and Suburban Painted Bulletins.
Description of each unit; Ground Bulletins, Roof Bulletins, Store Bulletins, Painted Wall Bulletins—Locations—Painting and Lighting—Mechanics of the Painted Bulletin.

SECTION TWO—Highway Bulletins.
Description—Locations—Function—How Sold.

SECTION THREE—Railroad Bulletins.
Description—Locations—Function — Future Development—Conditions of Sale.

SECTION FOUR—City and Suburban Painted Walls.
Description — Locations—Function—Conditions of Sale.

SECTION FIVE—Town Walls.
Description—Locations — Function—Conditions of Sale.

Service Rules and Regulations for Bulletins and Walls; Reproduction of Design—Painting—Varnishing—Average Date of Expiration—Repainting—Losses of Service—Description of Locations—Illumination—Nightly Patrol—Clean Structures—Clean Premises—Inspection—Molding Painting—Painting Backs of Structures—White Garments—Mat—Semi-Annual Inspection.

CHAPTER IX

TECHNIQUE OF PAINTED BULLETINS AND PAINTED WALLS

General Description.

"Painted Bulletin" is the name applied to an individual structure built of steel and wood on the surface of which the advertisement is painted, or occasionally affixed in some unusual manner. Bulletins may be located on the surface of the ground, on the roofs of buildings, or on the walls of buildings. They are placed upon carefully chosen locations within a city or along suburban arteries, or on commercial highways, or along interurban, electric, or railroad lines. They are built to dominate, to be individual and distinctive, and to give an impression of permanence to the advertiser's institution and message. Where night circulation warrants, they are effectively illuminated.

"Painted Wall" is the name which has been adopted for a definite painted advertisement on the wall of a building. Locations are selected for their circulation and advertising value by experienced Outdoor Advertising men. Only that portion of the wall is used which shows clearly to passing traffic. Painted Walls are framed with standardized painted borders which enhance their attention-value considerably by making each utilized space a clearly-defined advertising unit. Important Painted Walls which enjoy heavy night circulation are usually illuminated.

Classifications.

There are four general classifications of Painted Bulletins:

City Bulletins
Suburban Bulletins
Highway Bulletins
Railroad Bulletins

City and Suburban Bulletins may be referred to as one classification inasmuch as the advertiser usually makes no distinction between them when he is covering a market with Painted Display Advertising. City and Suburban Bulletins form by far the largest and most important group of Painted Bulletins. The Highway and Railroad classifications are smaller but each has its distinct function and specific advantages, which will be described later.

There are three classifications of Painted Walls:

City Walls
Suburban Walls
Town Walls

City and Suburban Painted Walls are closely allied in their functions with City and Suburban Bulletins. Essentially, they perform the same type of advertising service, and very often there is no appreciable difference in advertising value between an effective Painted Wall and a well-placed Bulletin.

Town Walls, as the name implies, are a branch of Outdoor Advertising by means of which coverage of the smaller cities and towns throughout the country may be obtained.

How Bulletins and Walls Are Sold.

Each Painted unit, whether it be a Bulletin or a Wall, may be purchased as an individual space. The advertiser may select one or a thousand. This enables the local advertiser to choose Painted Bulletins or Walls in the particular section of the city, or even the particular street, which he desires to cover with his advertising. On the other hand, advertisers have the option of purchasing Painted Display Advertising on a "showing" basis similar to that used in Poster Advertising on a Market Coverage basis.

Showings.

In every important market the plant owner has compiled comprehensive information as to the number and

Standard Town Wall Display, showing street traffic.

type of Painted Display units required to cover the circulation of his city. Thus, the advertiser may purchase over his desk an Intensive Showing or a Representative Showing in any city. The Intensive Painted Display Showing consists of an adequate number of Painted units of various classifications, distributed over the primary streets of a city or town so as to reach intensively all points of circulation. The Representative Showing gives the same general Coverage and is adequate without being intensive in its effects. It consists of approximately half the number of units contained in an Intensive Showing.

General Coverage Showings of both degrees of intensity embody the downtown retail, shopping, and general business districts, including the theatrical and restaurant centers, the important neighborhood retail, shopping, and amusement districts, the terminals of railroads, bus lines, ferries, boat lines, suburban and interurban transportation lines, the transfer points of greatest importance on all local public carriers, bridge approaches, principal boulevards or through automobile thoroughfares within corporate limits of the town or city, or immediately outside corporate limits covering entrances to the city.

Every Painted Display plant owner who is a member of the Association is now prepared to submit to an advertiser definite and specific showings of this character, laid out in accordance with the standard requirements of the Association. Such proposals are accompanied by pertinent data descriptive of and substantiating the advertising value of each Painted unit and also of the showing as a whole.

To provide for the specific wants of advertisers desiring to reach a selected class of circulation, Showings based on selective Coverage are also available. The advertiser is thus enabled to select the showing best suited to his particular product, and may cover a restricted market with a minimum of waste circulation. When a Showing of this

Standard City and Suburban Painted Walls which have been carefully selected for their circulation value.

Such locations are well distributed over the city and offer the advertiser an opportunity to secure complete general coverage with this type of outdoor advertising.

character is desired, the advertiser indicates the type of article to be advertised and the market or class of circulation he wishes to reach.

Terms of Sale.

All types of Bulletins and Walls are generally sold for periods of one, two, or three years. Prices, which are quoted per month, include everything—in other words, the advertiser pays a fixed monthly amount, and the Outdoor Advertising company takes care of all such expenses as the rental cost of the location, sketch ideas, erection and maintenance costs of the structure, painting of the display, repainting and change of copy as specified in the contract, maintenance in first-class condition at all times, and illumination from dusk until midnight or as long as circulation warrants. Usual specifications regarding repainting and change of copy vary in the different classifications, but they can be made uniform by payment of the service differential.

Circulation Figures.

Circulation is the fundamental basis for values in all advertising mediums. As it applies to Outdoor Advertising, circulation consists of the number of people who pass and re-pass a given point within a certain space of time. This circulation is composed of three classes—first, automobile; second, street car or other common carrier; and third, pedestrian.

The Association encourages its members to establish by traffic count and other forms of measurement the cost per thousand of the effective circulation to which a given Painted Display or Electric Spectacular Unit shows. The Association furnishes to its membership a uniform method of securing these facts so that the same dimensions will be in use universally.

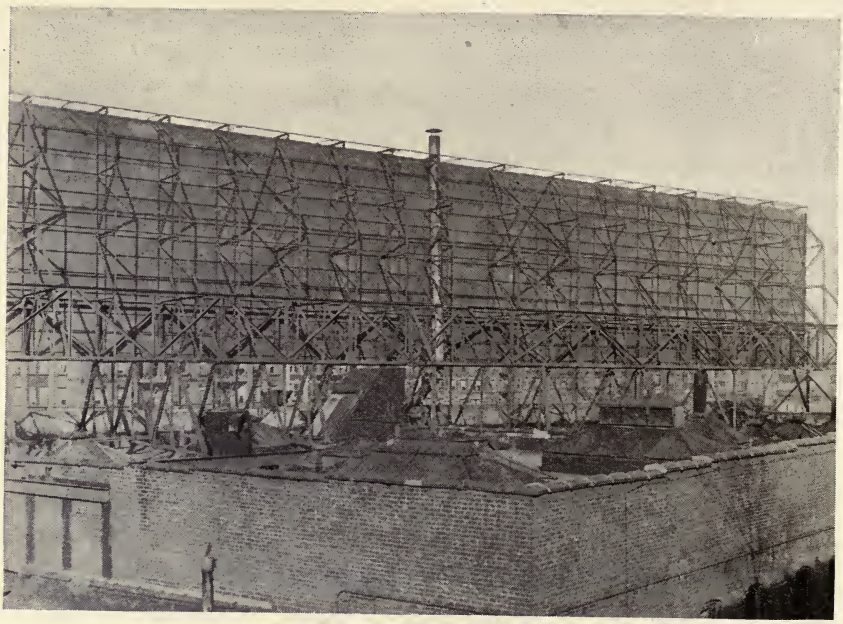
General Advantages of Bulletins and Walls.

Circulation Value.

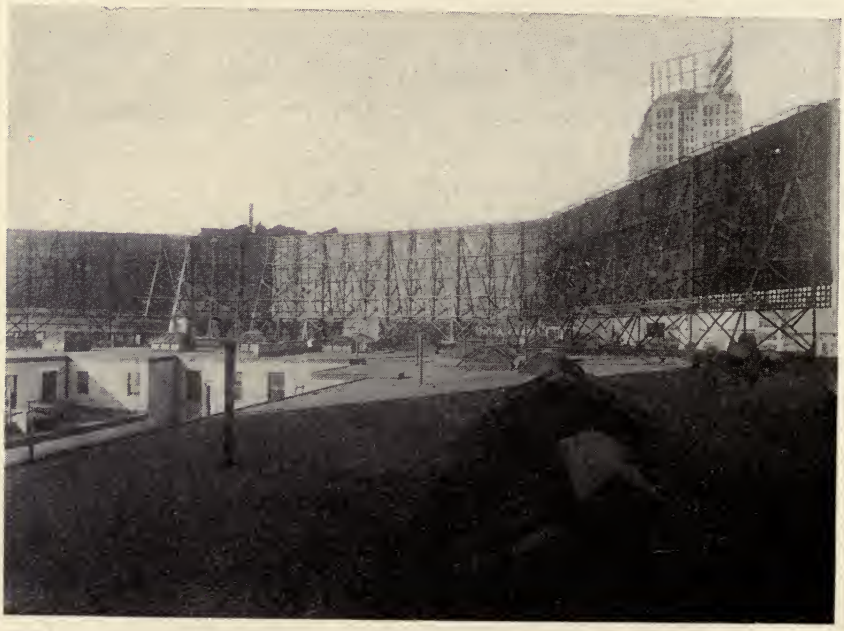
In many instances, when an actual count has been made of the effective circulation of a Bulletin or Wall, the result has been surprising. The average monthly circulation has proved to be far larger than previously estimated by well-informed advertising men. Inasmuch as illuminated Painted Bulletins and Walls are generally located at strategic points of heavy circulation, they reach an unusually large number of people. Very often, a selected group of Illuminated Painted Bulletins at the most important corners in a city can be depended upon to reach *everybody* in the community with telling effect. In the larger cities the advertiser may select large Illuminated Bulletins or Walls dominating every important square, plaza, or transfer point, and thus he buys effective mass-circulation equalled only by the large Spectacular Electric Displays. Dollar for dollar, on the basis of proved circulation figures, Painted Display Advertising offers greater circulation value than any other advertising medium.

Attention Value.

Bulletins and Painted Walls have practically all of the factors needed to attract attention. They are large in size and so placed at strategic locations that they are sure to capture the eye of the passer-by. The range of color in Painted Display Advertising is practically unlimited, and the opportunity to use bold, striking designs is another valuable attention factor. Illumination at night also attracts the eye. This is especially true of Bulletins and Walls, because as a rule they are individualized units which have very little competition from nearby illumination. In a word, these units, through their dominating size, their position and placement, their pictures, and their dignified



The rear of a Roof Structure.



The rear of another set of Roof Structures.

and substantial structures attract attention easily, and repeatedly.

Impression Value.

By reason of the fact that Painted Bulletins and Walls are generally purchased for one, two, or three years, they are remarkable for the qualities of repetition, continuity, and permanence. Advertisers make Painted Display Advertising a permanent part of their business policies, and it is a fact that Bulletins and Walls have been most productive of results when used on a permanent basis; that is, for a period of years. They are on display, delivering their sales message year in and year out, and consequently, the public comes to accept, without question, the high character and the permanent standing of the firms which use this form of Outdoor Advertising. There is a subtle quality of stability which comes automatically to the advertiser who uses Painted Display units year after year. For these various reasons Painted Displays are often used by advertisers as the permanent background of their entire advertising plan. Other forms of publicity may be used from time to time, but the Painted Bulletins and Walls are always there as the constant factor which links together and increases the value of all other kinds of advertising used. The Painted Displays work without ceasing. They are everlasting reminders which make it impossible for the public to forget the advertiser and his message even for one day. So dominant is the impression that Painted Bulletins and Walls make on the human mind that almost invariably consumers, salesmen and dealers over-estimate the actual amount of Outdoor Advertising which is being done, proving that the effect is far greater than might be indicated by the actual number of spaces or by the cost of the campaign.

Individuality.

The new standards of structure and ornamentation adopted by the Association give each Painted Display unit still greater individuality. Every Bulletin or Wall, when finished, represents the work of a skilled craftsman. It is an individual reproduction, by hand, of an artist's painting, with all the color and character of the original design. Painted Walls are always individual advertisements, and Painted Bulletins are highly individualized. Generally, they stand alone, but even when they appear in groups of three or perhaps four, the individual units are well separated from neighboring units.

Exclusiveness.

Space in Painted Display Advertising is strictly limited in quantity. It cannot be increased at will. The number of advertisers who can use Painted Bulletins and Walls in a community is therefore strictly limited. This quality makes it a practical certainty that an advertiser who elects to use Painted Displays will never find all of his competitors using it at the same time.

Economy.

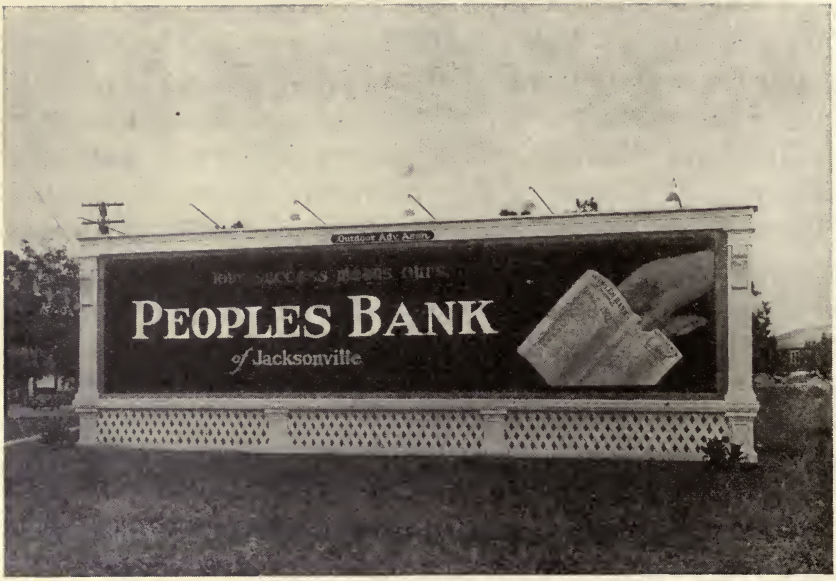
The extreme flexibility of this form of Outdoor Advertising means economy to the advertiser. Through the judicious use of Painted Bulletins and Walls, waste in circulation is practically eliminated. He may concentrate his advertising on the exact localities or neighborhoods where his product has distribution and where he wants sales. In a given city, Painted Display Advertising has the greatest possible elasticity of coverage, which means, in the last analysis, that the advertiser, by using it properly, can obtain the maximum effectiveness from every dollar of his appropriation. The low cost per thousand of circulation has already been mentioned.

Second Poster Design in the Series—"Aristocracy in Motor Cars"
By Walter D. Teague

From the standpoint of the advertiser, the great economy of Painted Display Advertising is proved by the fact that in the average community an appropriation of approximately four cents per capita per year is sufficient to obtain an Intensive Showing, while an expenditure of half this amount will procure a Representative Showing. In the largest cities, an Intensive Showing costs less than two cents per capita per annum. These figures are approximate and might have to be altered somewhat in their application, but they serve to give an accurate idea of the comparatively small expenditure which is necessary to make an adequate impression for twelve months on the entire population of the community.

Trade Influence.

Probably nothing encourages salesmen or dealers more than the friendly support of Painted Displays in the very places where both are seeking to make sales. Painted Display Advertising merchandises itself almost automatically to everybody concerned in the process of distribution. The direct and powerful influence of Bulletins and Walls on the trade is demonstrated repeatedly to plant owners and Outdoor Advertising men generally and there are many examples of campaigns where this form of Outdoor Advertising has greatly assisted in securing distribution and the enthusiastic support of dealers and jobbers in new territory. One very important reason for this is that dealers know that this form of advertising is permanent. They know it has been purchased on a long-term basis and, therefore, there is no possibility that they will stock the goods in question, only to discover that the advertising campaign was a "flash in the pan." On the contrary, they know that the Bulletins and Walls will keep on working month after month, helping to move the goods off their shelves, and they know further that the pulling power of this kind of



Standard Structure used for City and Suburban Ground Bulletins, which is often embellished with landscape treatment.

Standard type of construction for Roof Bulletins.

advertising is cumulative and increases with each succeeding month.

SECTION ONE—*City and Suburban Painted Bulletins.*

Description of Each Unit.

The number of types in the city and suburban classification has been reduced so that now there are four general types of structure: Ground Bulletins; Roof Bulletins; Store Bulletins; Wall Bulletins. Standard structures have been adopted for these four types. In all cases the painting surface is made of smooth galvanized sheet iron, with a standardized frame or molding. On all City and Suburban Bulletins the molding and lattice are painted either white or cream, depending on local conditions. Both are standard colors and the choice is optional with the plant owner.

Ground Bulletins are erected on the surface of undeveloped property. The standard structure faces adopted for City and Suburban Ground Bulletins measures 12½ feet in height and 47 feet in length. It is set on a base of lattice work. These Painted Display units are separated and individualized as much as possible, the minimum separation between Ground Bulletins being five feet. The construction of City and Suburban Ground Bulletins is identical. Illustration at the top of page 116 shows the standard structure adopted for City and Suburban Ground Bulletins.

All *Roof Bulletins* are built in accordance with rigid plans and specifications. They are regularly inspected to insure their safe and proper maintenance. A new arch construction at the base lends graceful lines to the supporting structure. The frame-work, of steel, in every case is designed under the guidance and direction of competent engineers to insure absolute safety and to meet the requirements of all local building ordinances. Despite the varying conditions under which they are built, Roof structures

conform to the standard Bulletin dimensions as nearly as possible considering perspective. Illustration at the bottom of page 116 shows the standard type of construction for Roof Bulletins.

Wall Bulletins structurally are exactly the same as Roof Bulletins, except that they have no necessity for the supporting framework required for Roof Bulletins. Wall Bulletins are fastened to the face of buildings and conform to the standard dimensions as nearly as possible.

Store Painted Bulletins are standard structures with molding affixed to the side walls of stores. Usually, they are at eye-level, but they are raised sufficiently above the street to show to the traffic, unobstructed by stationary or moving vehicles. In all cases the height of the standard ornamental frame of the Store Bulletin is 9 feet 10½ inches. The length varies from 11 feet to 26 feet 3 inches over all. It is placed not less than three feet from street level. Illustration on page 119 shows a Store Bulletin so located as to cover the circulation at a corner in a neighborhood shopping district.

Locations.

City Bulletins are located at strategic points within a city, showing to concentrated traffic. They afford the advertiser a means of reaching mass-pedestrian and vehicular circulation at selected points; and when a Painted Bulletin is properly placed on a location in accordance with Association requirements it reaches effectively the major portion of all traffic passing that point. The plant owner distributes his City Bulletins over the primary streets to make certain that all points of intense circulation are covered.

Suburban Painted Bulletins are located in the suburbs adjacent to cities on which they are commercially dependent, along the arterial highways which carry heavy automobile traffic, and in the suburban, business, shopping, and

Standard Store Bulletin.

amusement districts. The best Suburban Bulletins are so developed that they enjoy long unobstructed approaches.

Roof and Wall Bulletins are generally located to cover the circulation at points of congested traffic where locations for Ground Bulletins are not available. Roof Bulletins are usually lighted. They are located on the roofs and facades of high buildings having long approaches to permit of good perspective. All Roof and Wall Bulletins, where possible, are so located and developed as to reach the maximum day and night circulation.

Store Bulletins are located at points of heavy traffic, both in the important central business districts and in neighborhood shopping districts. By this type of Bulletin many points with congested traffic can be covered which could not be reached in any other way. The best locations for Store Bulletins are at transfer points and junctions of primary streets and neighborhood business centers. They are usually illuminated where night traffic warrants.

The most important locations for City Bulletins are very often embellished by the plant owner with a landscape treatment or if the location is not suitable for grass and shrubs, gravel or crushed rock is spread over the entire area between the structure and the sidewalk. This gravel is raked over sufficiently often to keep it smooth and level and free from weeds. Illustration, page 64, shows a City Bulletin location with a lawn, flower bed, shrubs at each end of the structure, and a pipe fence. There is no question that landscaping and the use of gravel increase the value of the advertising, and both are extremely helpful in building good-will and a favorable attitude toward the product advertised among the people of the community.

Painting and Lighting.

City and Suburban Bulletins are usually painted three times during the year, with changes of copy if ordered and approved by the advertiser. Although conditions of sale

Standard Highway Bulletin so situated that it becomes an automatic warning to the motorist of a turn in the road.

may provide other painting requirements, the foregoing basis is desirable in the interest of proper service. Many advertisers desire frequent changes, which are provided at small additional cost.

An Illuminated ground City or Suburban Bulletin has at least six reflectors with a 150-Watt lamp in each reflector. This minimum is adjusted to meet competitive light as needed. Care is taken to assure an even distribution of light over the entire unit without shadows or intensive high lights. If the Bulletin is in a locality where it is surrounded by other light competition, the size of the lamps is increased to 200-Watts or more in order to insure effective lighting. As in the case of all Illuminated Painted Displays, illumination begins at sunset and continues as long as circulation warrants.

SECTION TWO—*Highway Bulletins.*

Description.

The standard Highway Bulletin face enclosed in a frame and structure having three feet of lattice and satisfactory base columns, adopted by the Association, is 12½ feet high and 42 feet long. In appearance it is similar to the standard City or Suburban Bulletin, but some of the details of construction have been simplified. Road tests made by the Association have developed the fact that 12½ feet by 42 feet are the ideal dimensions for a Highway Bulletin on the average modern highway. This type of structure is shown in Illustration on page 123.

Locations.

Highway Bulletins are located along the commercial highways beyond the zone of the Suburban Bulletin. Those locations are selected which will best serve the purpose of covering the traffic and provide the necessary element of repetition.

Standard Highway Bulletin, showing automobile traffic.

There are certain adopted rules which appear in the By-Laws of the Association dealing directly with the location of Highway Bulletins. These rules state that members of the Association shall not erect or maintain structures which constitute hazards to traffic, *or structures which mar or impair scenic beauty;* no structures are to be erected within the limits of state or municipal highways, i. e., on the public right-of-way; all structures erected by Association members must be upon land either owned or leased by the member. Other standards have been adopted as follows: No Bulletin shall be built nearer than 300 feet to a railroad crossing, unless the crossing is obstructed by buildings or trees, or protected by crossing gates or guards. No Bulletin shall be located near a highway intersection so as to obstruct the view of approaching automobiles for a distance of 200 feet of the intersection. No Bulletin shall be located on the inside of a curve in such a manner as to prevent a clear view of the highway for 300 feet ahead.

Function.

This is the age of motor transportation and Highway Bulletins are designed to reach the tremendous automobile circulation which is found on our commercial highways. It may safely be assumed that people who can afford to own cars can afford all of life's necessities and many of its luxuries. Highway Bulletins have been successfully used to sell a wide variety of products. Some years ago it was generally supposed that this form of advertising was appropriate only for the automotive industry, but recently, advertisers generally have realized the fact that the motor market is prosperous and responsive and that it has great buying power, not only for tires, oil, gas, etc., but also for food products, clothes, household furnishings, smoking tobacco, and a long list of miscellaneous commodities. It has been previously stated that there are now over 23 million automotive vehicles in the United States. Standard Highway

Two-Panel Structure, showing how dividing lattice gives each Poster individuality.

Bulletins, properly located and properly maintained, constitute a very effective and economical method of reaching this circulation. Highway Bulletins are used on a national or sectional basis by large advertisers, and often they are the only form of advertising which can be utilized by local advertisers, such as hotels, garages, filling stations, etc., to reach transient motorists.

How They Are Sold.

Outdoor Advertising companies furnish lists of available Highway Bulletins, which give detailed information regarding the placement of each unit. Thus, the advertiser can buy this form of Outdoor Advertising at his desk without the necessity of visiting each location. A glance at the list will tell him instantly where each unit is located and how it is placed with respect to the circulation on the highway. These Bulletins are sold at a fixed monthly rate on a basis of one, two, or three years.

It is recommended by the Association that all Highway Bulletins be repainted twice during the year, with changes of copy if ordered and approved by the advertiser.

SECTION THREE—*Railroad Bulletins.*

Description.

The type of construction and dimensions of a standard Railroad Painted Bulletin are the same as for a standard Highway Bulletin. The size is 12½ feet by 42 feet. Upper illustration on page 127 shows a standard Railroad Bulletin. Adjacent to the very large metropolitan cities, where railroad traffic is abnormally heavy, a special Railroad Bulletin may be used, measuring 18 feet in height and 72 feet in length. The type of ornamentation, however, remains the same as that used on the standard Railroad Bulletin. Illustration at the bottom of page 127 shows a special Railroad Bulletin.

Standard Metropolitan Railroad Bulletin development as seen from Twentieth Century observation car.

Type of Railroad Bulletins used adjacent to large metropolitan areas where traffic is abnormally heavy.

Locations.

Railroad Bulletins are erected wherever train movement justifies, paralleling the main lines of the principal railroads and also covering suburban electric lines entering important commercial centers. They stand on both sides of the tracks at distances which enable the passengers to read easily the advertisements displayed. Some of the most important locations are placed where they may be seen from the following de luxe passenger trains which traverse the country:

Twentieth Century
Broadway Limited
Crescent Limited
Panama Limited
Capital Limited
Golden State Limited
Overland Limited
Pioneer Limited
California Limited
Oriental Limited
North Coast Limited
The Wolverine

Function.

Tabulations, showing the actual number of passengers carried daily on various railroads, prove that Railroad Bulletins constitute one of the lowest priced advertising mediums in existence. Because these bulletins are ideally adapted for the purpose of reaching the commuting public of large cities, they are often used by manufacturers to reach buyers coming into the metropolitan centers. They can also be used very effectively to reach the passengers on famous trains; for example, advertisers have used Railroad Bulletins to convey a message to the business men who travel regularly on the 20th Century Limited and the

Broadway Limited. In these cases, only those Bulletins are used which are situated in territory where the train passes in daylight hours. Standard Railroad Bulletins are an extremely valuable medium for any product whatsoever that is bought and used by the traveling public.

Future Development.

This is one of the oldest forms of advertising in this country. It is quite true that in certain parts of the United States over-expansion caused the building of too many signs along certain stretches of railroad. Furthermore, in the early days there were no standards, and, consequently, these signs were of various sizes. In many cases they were not properly maintained or serviced. It is anticipated that the new standards of construction, location, and service, adopted by all members of the Association, will result in a marked improvement in the appearance of Railroad Outdoor Advertising. In future, members of the Association will build only the two standard structures described above, which will be placed in such a way that they can not interfere with scenic beauty. Plans are under way for the scientific application of these Association standards to several important stretches on railroads which pass through scenic country.

Conditions of Sale.

Net monthly prices are quoted on a minimum contract of one year. The Association recommends that all Railroad Bulletins be repainted twice during the year, with changes of copy if the advertiser so desires. As in the case of all Painted Display Units, prices include full maintenance and proper servicing for the period of display. The Outdoor Advertising company guarantees that Railroad Bulletins will be kept clean, neat, and attractive at all times during the life of the contract.

SECTION FOUR—*City and Suburban Painted Walls.*

Description.

City and Suburban Walls are of various sizes, inasmuch as the dimensions of the space used for advertising purposes are always determined by the distance at which circulation and attention-value are greatest. In metropolitan centers Walls are usually vertical rectangles. All City and Suburban Walls are surrounded by an ornamental painted border, which gives the general effect of a standard Bulletin structure. That part of the Wall which is exposed to view but not included in the advertising surface is usually painted a standard olive green, which furnishes an ideal neutral background for the advertisement. Illustration on page 131 shows the standard City and Suburban Painted Wall.

Locations.

Spaces for these Walls are carefully selected for circulation value. The locations are, therefore, well distributed over the city to offer the advertiser an opportunity to secure complete general coverage with this type of Outdoor Advertising. In the cities good Walls can generally be found at prominent vantage points throughout the central business and neighborhood shopping districts. In congested sections where apartments, tenements, etc., have been built on all available property, Painted Walls are very often the only dominating Outdoor Advertising Displays which effectively reach both automobile and pedestrian traffic.

Function.

City and Suburban Walls being excellently adapted for the purpose of covering intensively and in a dominating way the neighborhood buying centers, they are often used to reinforce and supplement the effect of Painted Bulletins located at points of heavy circulation. When an advertiser plans a Showing for general coverage in the average city,

An example of a City Painted Wall.

Type of Wall Bulletin which is generally located to cover circulation at points of congested traffic where locations of ground bulletins are not available. It is ornamented with standard painted wall border, which is a simplified painted reproduction of the molding used on the standard store bulletin.

Walls are absolutely necessary to round out and complete the distribution of the display. In their function they must not be confused with smaller units situated at eye-level, because the latter are usually most effective in reaching the pedestrian circulation of the immediate neighborhood. Painted Walls, on the other hand, are much larger in size, are generally above the eye-level, and show for a long distance to vehicular circulation on primary thoroughfares. The total effective circulation of a good Wall is considerably greater than the effective circulation of smaller units, such as the 3-sheet Neighborhood Poster.

Conditions of Sale.

City and Suburban Walls are sold on long-term contracts, usually for one, two, or three years. They are painted semi-annually or more often, with change of copy, if desired, by the advertiser. In design, flat treatment is most effective. Gradual blending and modeling in pictorial effects should be avoided.

SECTION FIVE—*Town Walls.*

Description.

In towns of from 1,000 to 50,000 population, Town Walls are available, and, as in the case of City and Suburban Walls, the size of the actual display is determined by the line of vision from the point of greatest circulation. The Outdoor Advertising Company paints only that part of the Wall which can be clearly seen from this focal point. Town Walls are surrounded by a neat painted "mat" or border of a neutral color.

Locations.

Sites are selected to cover most effectively the circulation in smaller cities and towns throughout the country. The men who are sent out to choose these locations have had long experience in this work. They paint only walls

which afford a long unobstructed view to the majority of people in these rural communities.

Function.

By means of Town Walls the national advertiser can secure effective coverage in all of the rural communities throughout the country. These displays automatically enjoy great permanence, continuity, and repetition value. They are permanent reminders of the name, trade-mark, and the selling message of the national advertiser. Very often in a village this is the only method of localized advertising which is available. In other towns, Town Walls and 24-sheet Posters are the two advertising methods which may be used to reach the people in the community. For fifteen or twenty years Town Walls have been used continuously by several large advertisers as a means of building good-will and trade-mark value from Coast to Coast. There is no doubt that this advertising has been most effective in making these trade-marks household words throughout the Nation. When it is considered that the suggestion to buy these commodities has been repeated in thousands of communities year after year for as long as fifteen and even twenty years, it is apparent that the cumulative effect of such advertising in building memory, belief, and good-will is practically irresistible.

Conditions of Sale:

The service on Town Walls provides one painting each year. The designs used are simple but effective and do not involve any high degree of pictorial copy. Strength is secured from the color scheme and from the arrangement of the name, the package or trade-mark, and the selling message. National contracts for Town Walls are usually made on the basis of either three or five years. It is stated in the contract that each space shall receive one painting every twelve months. The procedure in the handling of these large contracts is to prepare, with great care,

and on the advice of men long experienced in this branch of Outdoor Advertising, a schedule of allotments based on population, which gives the advertiser equalized distribution and thorough coverage in all of the smaller cities and towns. It has been found that loss of locations during the life of a contract of national character has been less than 1%. To offset this loss and to be assured that the maximum number of locations will always be on display, the Outdoor Advertising Company generally renders service on an additional 2% of the total number of locations. In trade terms, this 2% extra coverage is referred to as "Insurance."

Service Rules and Regulations for Painted Bulletins and Painted Walls

The following paragraphs give the most important service rules which have been adopted by the Outdoor Advertising Association for the guidance of members in the execution of Painted Display Advertising contracts:

Reproduction of Designs.

The first essential in the actual execution of a contract is the painting of the display in absolute accordance with the design selected and approved by the advertiser. Every detail must be faithfully reproduced on the Bulletin or Wall in the exact lines and the outdoor colors best suited to the design.

Painting.

Every member must use the best paint materials procurable to insure against fading.

Varnishing.

It is recommended that wherever possible the surfaces of all Painted Bulletins be varnished after the advertisements are painted thereon, in order to give the displays a bright and pleasing finish, and to insure durability to the

painted surfaces. While varnishing is recommended, local conditions must determine its use; for example, successful varnishing out-of-doors is impossible when the weather is cold, frostly, or extremely humid, or when the atmosphere is charged with soot or soft coal smoke. The ideal condition for varnishing is found when the Bulletins can be painted indoors.

Average Date of Expiration.

Immediately upon the entire completion of all units in a Painted Display Showing in a given market, the Average Date of Expiration should be computed and notice thereof promptly given to the advertiser, or his agent. The Average Date of Expiration is determined by the following methods of computation:

It is to be understood that the basis for working out the Average Date of Expiration, as well as for billing and rendering of service credits when necessary, is the 30-day month, regardless of the actual number of days in that calendar month.

The Focal Date of the Display must first be determined. This is merely the date of completion of the first space completed on the contract.

The form used for computing an Average Date of Expiration provides spaces in which to enter all pertinent data, as shown in the example which is given below.

The Item Numbers of all the spaces on the Contract are listed in the proper column on the form, showing alongside each, in the columns provided for the purpose, the individual date of completion of each, the number of days elapsing from the Focal Date to the Individual Date of Completion of each, and the individual monthly price of each.

The column headed "Extension" is arrived at by multiplying the number of days elapsing between the Focal Date and each unit's individual date of completion by the

monthly price of each unit respectively. In other words, the number of days times the monthly rate.

In the case of the item which bears the Focal Date, there is no extension as the result is nothing.

Columns containing the Monthly Rates and the Extensions are then totaled. The total amount of the Extensions is then divided by the total of the Monthly Rates. The figure thus obtained is the number of days to be added to the Focal Date—giving the Average Date of *Completion.* The term of the contract is then added to the Average Date of Completion, giving the Average Date of *Expiration,* from which is deducted one day to give an inclusive Average Date of *Expiration.*

As an example:

Sheet No. 1 — Advertiser, John Doe, Inc.
No. of Sheets, 1 — Contract No. 99999
Focal Date, 4/5/25 — Average Date Completion, 4/26/25
Length of Contract, three years
Average Date Expiration, 4/25/28

Item No.	*Date of Completion*	*No. of Days*	*Monthly Rate*	*Extension*
1	4/5/25	..	$ 30	$ ..
2	4/8/25	3	25	75
3	5/3/25	28	35	980
4	6/19/25	74	15	1,110
			$105	$2,165

```
      20.52
105 | 2165.00
       210
       650
       525
       250
```

20.52 (plus) equals 21 days

Focal date.....	4/5/25
Plus 21 days.....	21
Av. date completion	4/26/25
Length of contract yrs.	3
Av. date expiration	4/26/28
Subtract one day...	1
Inclusive av. date expiration	4/25/28

Under this procedure the advertiser may receive an invoice for each unit from its individual date of completion until the end of that current month, regardless of the completion status of all other items in the contracted display. This results in bills being rendered on a basis of a calendar month, which is always desirable, and furthermore enables the advertiser and plant owner to recognize a definite "one-date" termination of the display. When credit is granted in the form of extended service, the Average Date of Expiration can be advanced correspondingly by adding thereto the period of time which is equal to the amount of the credit.

Repainting.

In order to insure the repainting of Bulletins on scheduled dates, every plant owner at least thirty days prior to the repaint date must notify the advertiser (or his agent) if designs and painting instructions have not been received.

Losses of Service.

The advertiser (or his agent) must be immediately advised of the loss or anticipated loss of a location, the obstruction or pending obstruction of a space so that its advertising value is impaired; the temporary or permanent diversion of traffic from a thoroughfare on which a Painted unit is displayed, or any other case of lost service, such as non-illumination of lighted displays, etc.; and a substitute location of equal value, and showing to the same circulation, if possible, should be submitted to the advertiser for approval. Customary procedure is to render all such credits in the form of extending service on the entire display upon the expiration of the contract, such extended service to be of equal value to the amounts of service credits accrued.

Description of Locations.

The description of Painted Bulletin and Wall locations must be definite and accurate. The legal names of streets

and highways must be used in every instance, and reference to Highway and Railroad Bulletins must be in terms of miles and tenths thereof to the nearest city or town; the direction—North, South, East, or West—from such known point must be stated; also the direction the Bulletin faces, and on which side of the Highway or Railroad it is located.

Illumination.

The illumination of a Painted Display unit must be sufficient to bring out the unit in strong contrast to its surroundings. Certain standards of lighting equipment and lamp wattage are designated on the plans for the various units. These must be complied with. In certain instances, however, where it is found that other lighted attractions serve to detract from the appearance of a lighted unit, the amount of light on that unit must be increased to a point where it will be effectively lighted.

Nightly Patrol.

A nightly patrol service must be maintained to insure that all lamps are burning on each illuminated unit and that illumination begins at sunset and remains until midnight or as long as circulation warrants.

Clean Structures.

All Bulletin structures front and rear must be washed and, or, painted and surrounding premises kept clean. Adequate inspection is provided to prevent the development of structural defects.

CHAPTER X

TECHNIQUE OF POSTER ADVERTISING

OUTLINE

General Classification—Specific Classifications.

SECTION ONE—*24-sheet Posters*

Dimensions of Posters and Panels—Locations and Construction—Illumination—Showings—Length of Showing—Changing and Renewing Posters—Posting Towns—Function—Specific Advantages—Estimates—Rates and Allotments—Contracts—Sketches—Buying of Posters—Shipping Posters—Location Lists and Bills—Checking—Inspection Service—Cost of Campaign—The Element of Time—Coöperative Posting—Stock Posters.

SERVICE RULES AND REGULATIONS:

Copy—Showings—Location of Panels—Posting—Posting on Time—Fulfillment of Contract—Location Lists—Changed or Lost Locations—Posting Record—Receiving Book—Checking—Unused Posters—Illuminated Panels—Patrol—Clean Locations—Painting of Moldings—Painting Backs of Structures—White Garments.

CUSTOM-MADE POSTERS:

Description—Function—Advantages—Copy and Design—Purchasing of Custom-made Posters.

SECTION TWO—*Three-sheet Posters.*

Description—Locations—Function—Users of 3-sheet Posters—How Sold—Cost of Posters.

CHAPTER X

TECHNIQUE OF POSTER ADVERTISING

General Classification.

Poster Advertising consists of the pasting (or posting) of paper sheets (lithographed, printed, or hand-painted with the advertiser's message) on a steel-surfaced standard structure erected for this purpose.

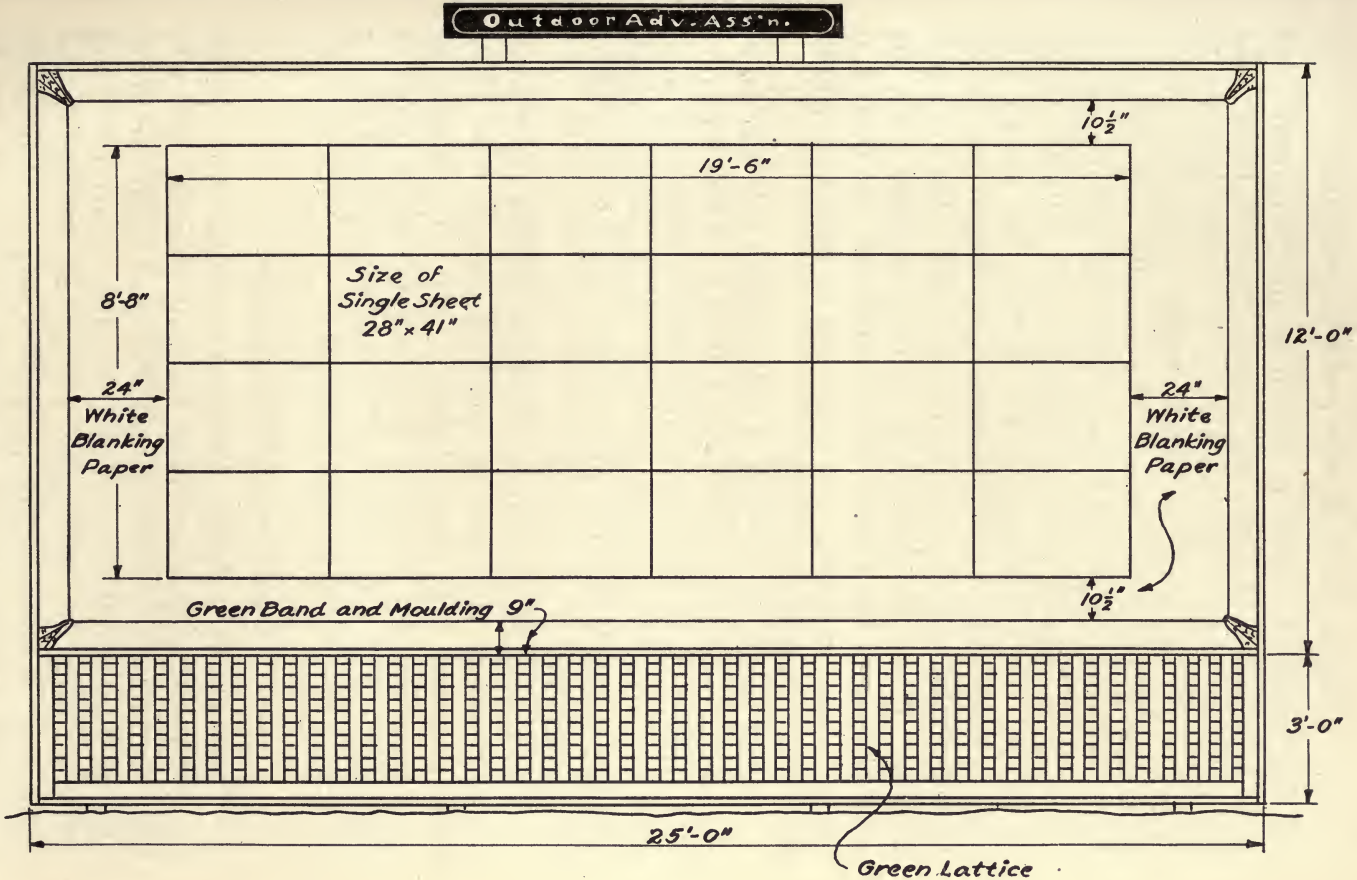
Classifications.

In Poster Advertising there are two standard sizes—the 24-sheet Poster and the 3-sheet Poster.

The primary form is the 24-sheet Poster, which is displayed on a standard structure or Poster Panel 12 feet high and 25 feet long. The 24-sheet Posters are usually lithographed, and occasionally printed. The hand-painted or custom-made Poster is a special method of using the 24-sheet size.

The secondary form in Poster Advertising is the 3-sheet Neighborhood Poster, which is posted on a standard structure approximately 5 feet wide and 8 feet high.

The 24-sheet is the most highly standardized form of Outdoor Advertising, and the familiar structure with the green frame or molding is found today in 15,000 cities, towns, and villages throughout the United States and Canada. Like the 24-sheet, the 3-sheet Poster has now been standardized in construction and service, and facilities for the use of these smaller Posters are developing rapidly in the cities. It is expected that in a very short time every important market in this country will possess a standard Association 3-sheet Poster plant.


Outdoor Adv. Ass'n.
10½"
19'-6"
8'-8"
Size of Single Sheet 28"x41"
12'-0"
24" White Blanking Paper
24" White Blanking Paper
10½"
Green Band and Moulding 9"
3'-0"
25'-0"
Green Lattice

Dimensions of Posters and Poster Panels.

The standard Poster is known as the "24-sheet," this term being derived from the original unit of Poster size measurement—the 1-sheet, which is 41 inches long by 28 inches high, including a 1-inch white margin for overlapping an adjoining sheet. Technically, the 24-sheet Poster is 4 sheets high and 6 sheets long. In actual practice, however, a 24-sheet is not composed of 24 separate sheets of paper. In lithographing the Poster, the design and color scheme determine the number and size of the sheets. Lithographed Posters are usually cut in either ten or twelve sections. While the dimensions of these sections vary, the over-all size of the Poster, when completed and posted, is uniform and standard. It is 19 feet 8 inches in length by 8 feet 10 inches in height.

When posted on a Panel, a white paper mat, known as "blanking," surrounds the Poster, setting it off like a picture in a frame. The advertiser furnishes the 24-sheet Poster, on which his advertisement has been lithographed, printed, or hand-painted, and the plant owner supplies the white blanking paper.

The Panels or structures, on which Posters are placed, are uniform in size and of standard construction. The posting surface is galvanized sheet metal. An ornamental molding, painted a standard green, composes the frame of the Panel. The over-all size of a standard Poster Panel is 12 feet in height by 25 feet in length.

Locations and Construction.

These standard Poster Panels are erected only within the populated areas of a city or town, on primary streets in important locations where people can most easily see them, and on those streets that carry the traffic to neighborhood centers. They are thoroughly distributed throughout the entire city or town, for the purpose is to give each advertiser an even and well-balanced distribution of Panels

in the entire community. The primary streets of a city or town are those passing through or around the central retail shopping, wholesale, theatre and manufacturing districts, arteries connecting these with the residential portions of the city, and the cross-town and through arteries over which traffic moves to and from important out-of-town points. The street car lines, bus and interurban lines, and all stations and transfer points are located on the primary streets. In a word, the primary streets carry the major part of the total traffic movement in any community. According to Association requirements, the greater part of a Poster Advertising plant, to function efficiently, must be evenly distributed over all the primary streets of a city or town.

The advertiser who buys Poster Advertising does so for the prime purpose of securing general coverage, and for the purpose of securing frequent change of copy.

The Association has issued to its members complete and comprehensive plans for the correct "layout" of Poster structures on the locations. Two fundamental principles have been followed in these plans: first, every Panel enjoys as long an approach as possible (the longer the approach, the greater the circulation and the longer the advertising message is visible to the passerby) ; second, each Panel has been individualized to the greatest possible extent.

In the placing of Poster Panels the Association also rigidly adheres to certain rules in the By-laws, which govern the location of Outdoor Advertising structures. In brief, these rules state that members of the Association shall not erect structures, (1) so as to create a hazard to traffic; (2) on rocks, posts, trees, fences, etc.; (3) on streets or portions of streets which are purely residential, or in other locations where the resentment of reasonably-minded persons would be justified; (4) on streets facing public parks when such streets are residential in their nature; (5) on any locations except property either owned or

An Illuminated Poster location with a lawn, flower bed and fence.

Poster location with gravel treatment, because conditions made it impossible to sod or otherwise landscape.

leased; (6) in locations that interfere with the view of natural scenic beauty spots. Members are also prohibited from tacking, pasting, or erecting cards, Panels, or signs of any description except the standard structures adopted by the Association.

Under normal conditions, the Association recommends either three or four Panels on one location, facing the traffic in the same direction. All Poster Panels are built high enough to be clearly visible to traffic, and the standard distance from the bottom of the Panel to the surface of the ground is three feet.

The members of the Association have also adopted many refinements, designed to make the structures more artistic and to give them greater advertising value. For example, all Panels must be individualized with at least a 24-inch separation of green lattice between adjoining Panels. Lattice is also used below the Panel. When the exposed ends of Poster Panels face the sidewalk they must be screened with a picket fence or suitable lattice work which will serve to enclose the exposed end of the structure. Following the same general principles, previously described in Chapter IX for Painted Display Advertising, Poster plant owners are now using either landscape or gravel treatment. Illustration at the bottom of page 144 shows a Poster location with the gravel treatment. Illustration at the top of page 144 shows an Illuminated Poster location with a lawn, flower bed, and standard picket fence — the latter painted white. These landscaped locations create a very high-class impression and help to further individualize locations. Because they are instrumental in building good-will in the community, their value to the advertiser is increased. Occasionally, on important landscaped locations, gravel walks and substantial benches are placed for the convenience of the public. In factory and commercial districts, where a lawn is not always practical, the use of gravel alone is adopted as a good method of improving the appearance of

a location. In all cases where these refinements are put into effect great care is used by the plant owner not to distract the attention of the public from the advertising. For that reason, flowers, shrubs, etc., are made as unobtrusive as possible so that they harmonize with their environment and become a part of the setting whose focal point is the Poster.

Illumination.

At important traffic points in cities, Poster Panels are illuminated by electric reflectors. Each Panel must have three reflectors with at least a 100-watt lamp in each one. Reflectors must be spaced properly and extend out far enough to give an even distribution of light over the entire Panel, without shadows. Illumination begins at sunset and extends until midnight, or as long as circulation warrants.

Showings.

Poster Advertising Panels are sold in units called "Standard Set Showings." All Standard Showings of the same size consist of the same number of Panels and are equal as far as possible in distribution, coverage, and advertising value. In cities of certain population a number of Panels in each Showing are illuminated. These are located where night circulation is heavy. In a few of the larger cities, Panels known as "Specials" are also included in Set Showings. These "Specials" have extremely heavy circulation value during the day and are frequently illuminated when the night traffic warrants doing so.

There are two classes of Showings—Full and Half. A Full Showing consists of a sufficient number of Panels to intensively and evenly cover a city or town. Full Showings are used by advertisers when they desire to create an exceptionally intense, powerful, or immediate effect. A Half Showing, which consists of half the number of Panels of the Full Showing, has practically the same general coverage or distribution. The degree of repetition value is not

"Hawaii"—The Modern Spirit in Color and Design
By A. Armitage

as high, which makes the difference between intensive and representative coverage. The name "Half Showing" might possibly be misleading to one unfamiliar with Poster Advertising. As a matter of fact, a Half Showing is an adequate Showing. It is the display generally recommended under usual conditions.

The standard Set Showing plan of selling Poster Advertising Displays insures each advertiser a display equal in value to that of every other advertiser who has the same class of Showing in the same town. In the average Poster Advertising plant throughout the country there are usually eight or ten Full Showings available for the use of national advertisers. As a Full Showing can immediately be transposed into two Half Showings, it is apparent that the maximum number of advertisers who can be accommodated at one time in the average city is from sixteen to twenty.

Length of Showing.

The time unit in the sale of Poster Advertising is the number of days in the calendar month. All rates are quoted on this basis. Showings usually start on the first, tenth, fifteenth, or twentieth of a month. An advertiser may select whatever months he desires, but no space is sold for less than one month. Some advertisers use either six or twelve consecutive months; others, seasonally, as for example, four months in the summer and four months in the winter. In this respect, Poster Advertising is very flexible and adaptable to many various conditions.

Changing and Renewing Posters.

The Calendar month is also the unit in the posting of 24-sheet Posters—in other words, a continuous Poster Advertising campaign would call for replacement of Posters monthly. The advertiser might desire to use the same Poster design for several consecutive months, but in any case it is obligatory upon the plant owner to replace the

Posters every month. During the period of display, whenever a Poster becomes torn or damaged in any way, it must be immediately "renewed" by the plant owner with a new Poster. For this reason, extra Posters, called "renewals," are always included in each shipment. A lithographed Poster is guaranteed to stand exposure for at least thirty days without fading.

Posting Towns.

The advertiser may select one town, a thousand towns, or all of the 16,000 previously mentioned. Such choice enables him to use this branch of the medium nationally, or by states, or by counties, or in cities of a certain size, or only in industrial or marketing centers. All cities and towns in the Association are listed and sold as individual plants, except in a few rare cases where the development of a series of contiguous cities and towns has created a populated area comprising a single market. Such a group is called a "Posting District," in which Set Showings are sold to cover the entire market or District.

Standard Poster Advertising Service is also found throughout the Dominion of Canada, where the plant owners have their own trade association, which is called the Poster Advertising Association of Canada.

Function.

Due to the adoption of Standard Set Showings, as previously explained, it might be said that the prime function of Poster Advertising is to reach *all* of the circulation in a community with the frequent repetition of the advertiser's message for a period of at least one month. Either a Full or Half Showing gives the advertiser general coverage and distribution of his Panels in every section of the city or town. As previously stated, the actual circulation of a Poster Showing is the population of the town, which, of course, includes visitors, commuters, and shoppers from the sur-

Landscaped Poster location.

rounding trade area. The Panels are uniform in size. They all have good circulation. It is the repetition value of the Showing as a whole which brings results. In this, Poster Advertising differs greatly from Painted Display Advertising. If the advertiser wishes to *select* individual units of great dominance he should use Painted Bulletins, Painted Walls, or Spectacular Electric Displays. When he buys Poster Advertising, he should understand in advance that he is buying a medium not subject to selection and not composed of dominating spectacular units. On the other hand, he buys an evenly distributed group of units, identical in size and appearance, which effectively reiterate his message to all the people in a community time after time, in place after place.

Specific Advantages.

Uniformity of size and construction places all advertisers on a par in so far as the unit of physical space in the medium is concerned. To the small advertiser or the new advertiser, Poster Advertising offers a remarkable opportunity. If such an advertiser purchases a Full Showing in a community he will be certain that no other advertiser can buy a larger or a better display. His Full Showing will be equivalent in distribution and advertising value to any other Full Showing on that particular plant. Comparative attention-value, strength, and impressiveness come from the Poster itself, which makes the competition not one of location, size, or dominance, but rather one of genuine advertising ability. As one authority puts it, "Poster Advertising is a competition of Brains."

American lithography has progressed to such a point that an artist's painting can be faithfully reproduced in every detail. Modern Posters prove that through lithography even such intangible things as feeling, spirit, and character can be portrayed as effectively as they were in the original painting. This gives an unusual advantage, because

it means that the advertiser can utilize the very finest pictures obtainable to convey the exact suggestion and impression that he desires. The fact that the range of color in lithography is practically unlimited makes it possible to utilize the most vivid and striking color combinations to be found in modern poster art.

The constant repetition of a pleasing and convincing suggestion is the surest way to build belief in a product. Poster Advertising is particularly remarkable for its belief-building power, first, because of its repetition value; and second, because of its ability to convey the desired suggestion in the most pleasing and powerful way. Always assuming that the copy is good (in other words, that the suggestion is believable and does not arouse any doubts) the public will soon accept it at its face value without question. If, from a hundred sources, with repetition day after day, a statement or impression is registered on their brains, the people will remember it, and eventually they will believe it implicitly. This psychological fact is the basic fact which accounts for the result-getting power of Poster Advertising.

In 1927 Ernst and Ernst, Certified Public Accountants, reported that a count made by them in three cities showed that the circulation of a representative (half) showing was equivalent to three to five times the population. The count showed the cost, per thousand, to vary from two to three cents. Only persons over twelve were counted. The non-illuminated panels were checked from 6 a. m. to dusk. The illuminated panels from 6 to midnight.

Following are the towns, population and result of count:

Town	*Population*	*Circulation*
Macon, Georgia	60,000	186,167
Tifton, Georgia	3,005	15,716
Akron, Ohio	208,036	638,182

A survey of San Francisco was also made by the General Appraisal Company showing that with a population

of 650,000 the circulation of a representative showing was 5,400,000.

Another important feature is the flexibility of Poster Advertising. Posters can be used seasonably in certain specified months, in certain selected territory, the campaign can be planned to follow weather conditions as the weather varies in certain territories. An advertiser who sells his product only during the winter months can use Poster Advertising in January, February, and March. Another advertiser who wants to build up his Christmas business can use Poster Advertising for a month before Christmas. It is possible to use this medium in all cities of over 100,000, or in all towns of under 5,000 population, which have Standard Poster plants. In a word, Poster Advertising fits in with practically all conditions of modern merchandising.

The Poster is also strong in its trade influence. It is remarkably easy to merchandise a Poster Advertising campaign to all selling factors. The usual method is to reproduce the 24-sheet Poster design in miniature; thus, a series of Posters can be shown in advance to salesmen, dealers, and jobbers. Often these reproductions take the form of window Posters, which the dealer shows in his window or inside his store while the 24-sheet Posters of the same design are on display. The great majority of retailers have had long experience with Poster Advertising. They know it brings results, because they have seen them in previous campaigns. For that reason they are usually anxious to take advantage of a Poster campaign by stocking the goods and placing them where the consumer can see them. When salesmen tell dealers about a Poster campaign they speak with confidence and enthusiasm, because they know the Posters soon to appear in that town will actually move the goods off the shelves into the hands of the consumer. Posters, as silent salesmen "on the ground," link up manufacturer, salesman, jobber, dealer, and consumer in the closest possible way.

A two-panel Poster location of standard construction.

The great economy of Poster Advertising is easily proved by an analysis of existing costs and a comparison with other localized mediums. It will be found that usually a Half Showing for 30 days in a town costs about the same as one full page for one issue in the local daily paper.

Poster Advertising on the basis of a national Half Showing averages approximately 10 cents per thousand per day.

Estimates.

When the advertiser has determined what markets he wishes to cover with Poster Advertising, a detailed estimate is prepared. The following shows the form and terms generally used. Names of cities and towns have been omitted here because the purpose is simply to show the interpretation of an Estimate. This sample shows the various types of showings which are encountered.

ESTIMATE

No. _____

CITY, TOWN OR DISTRICT	Population in thousands	No. of posters	No. of renewals	Cost one month
State Name of town	15.	6	1	..
" " "	55.	12r 2ill	3	..
" " "	100.	18r 4ill	4	..
" " "	803.	60r 30ill	18	..
" " "	2701.	108r 42s	30	..

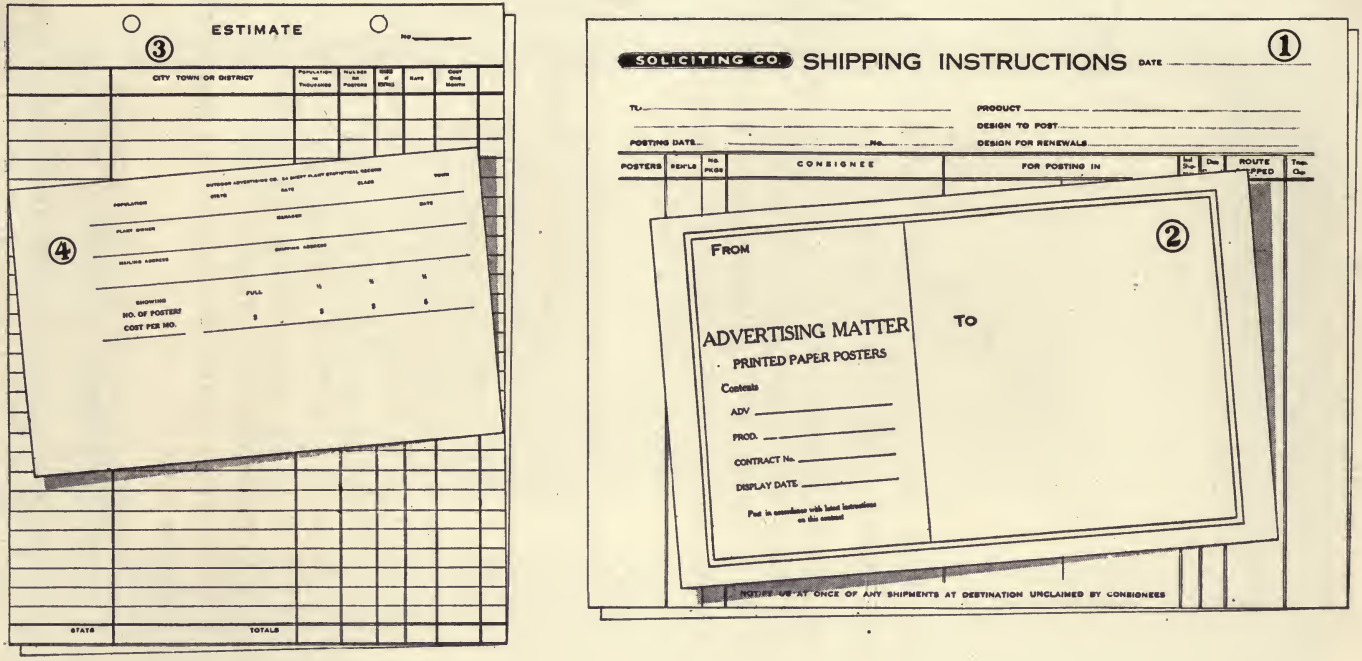


PLATE 27

Office forms used to insure service to advertisers.

Name of District		6.2	6	1	..
Towns in District	.....	.3	..	..	..
	.....	1.	..	..	..
	.....	.3	..	..	..
	.....	1.6	..	..	..
	.....	.5	..	..	..
	.....	.8	..	..	..
	.....	.7	..	..	..
	.....	1.	..	..	..
State ..... Totals					

Abbreviations used are: "r" for Regulars; "ill" for Illuminated Panels; and "s" for Specials.

As previously explained, a "Special" is always illuminated when the night circulation warrants and when it is possible to illuminate. "Non-illuminated Specials" are found in large cities at points where day circulation is intense but night circulation is not heavy enough to justify illumination.

A good example of the latter would be a Poster Panel in a financial or wholesale district, such as Wall Street or Jefferson Market, New York City. In those rare cases, when a group of towns form a posting "District," the set showing is so distributed as to cover the traffic throughout the market, but this does not necessarily mean that one Poster will be displayed in each of the towns listed. For example, in the above estimate 8 towns are listed in the district, but the showing only calls for six 24-sheet Posters. These six would be distributed throughout the 8 towns and probably some of them would be situated on connecting arteries between the towns.

Rates and Allotments.

The specifications for showings are based upon population, the topography and general layout of the town, the

Close-up of 24-sheet Poster Panel.

number and mileage of primary streets and the volume and route of traffic both day and night. Mindful of the ever-changing conditions which affect traffic in our American cities, such as newly established thoroughfares, neighborhood business centers, real estate developments within city limits and in the suburban areas, new theatrical and night life districts, the plant operator must relocate and establish new locations for Poster Panels constituting a set Showing so as to guarantee a maintenance of complete coverage for the users of the medium. The necessary changes in Showing specifications to meet these conditions are published as soon as they affect the advertising value of the Showing, so that advertisers may be informed of such changes prior to making their arrangements for the use of the medium in such cities or towns. All plant operators attempt to have their plans laid, accordingly, not later than April 1 previous to the year in which such changes are to be effective. This practice is supported by the Association as far as possible so that all national and local advertisers, whether using the medium in one or several markets, may have equal notice of such change for their guidance.

Contracts.

After the Estimate has been accepted and signed by the advertiser, formal contracts for the space are mailed to the plant owners. Due to the limited capacity of the average Poster Plant, it is desirable to mail these contracts as far in advance as possible. In Poster Advertising, the situation might be compared to the booking of space on an ocean liner; the rule is, "First come, first served," and the patron must apply early to make certain of securing the schedule of space he desires. Some of the companies which sell Outdoor Advertising keep accurate records of "Open Space" in their headquarters' offices so that the advertiser may be advised at once of the exact space conditions in the cities and towns he has in mind.

Sketches.

The proportions of a 24-sheet Poster are as 4 is to 9. A rough preliminary sketch, therefore, might measure 4 inches high and 9 inches long. These rough ideas are first submitted to the advertiser either in pencil or in color. After thorough consideration of the various preliminary sketches, one is accepted and an artist is chosen to execute it in full color. This "finished sketch" usually measures 20 by 45 inches. It is painted in tempera, oil or water color. Pastel has been used, but finished sketches done in this medium must be very carefully handled. When the finished painting has been O. K.'d by the advertiser it is ready for the lithographer.

The Buying of Posters.

Quotations are usually secured from three or four lithographers who are best qualified to produce the particular type of work called for by the sketch. All prices call for a faithful reproduction of the sketch in non-fading inks on standard Poster paper. In the interests of fairness, it is desirable to see to it that all lithographers figure on uniform specifications, i. e., number of printings, weight of paper, etc. The following Purchase Order, which has been used by large advertisers, covers the essential points:

Date.....

To the Lithographing Co.

Gentlemen:

We hereby authorize you to lithograph the following:

Quantity: ..... 24-sheet Posters advertising (name of product), the overrun or underrun to be five per cent or less. (Invoice covering the overrun or underrun must be received within thirty days after specified delivery date or same will not be accepted.)

Price: ..... per 24-sheet, f. o. b. (city). Terms net 30 days.

Title: These Posters are to be numbered and known by the following name: (Product) No. ..... "....."

Stock: These Posters are to be lithographed on regular poster paper. The paper must be based on 25x38, 56 pounds to the ream. The paper must be free from ground wood, unbleached sulphite and old papers.

Lithographing: You are to guarantee absolutely that the Poster inks used in the lithographing of this Poster will be non-fading when exposed to atmospheric conditions while on the Poster boards for a period of thirty days.

It is understood that each 24-sheet Poster will be a faithful reproduction of the original sketch furnished you. The number ..... is to appear in the lower left-hand corner of each Poster, and the size of this number is to be about 1½ inches high.

Delivery: It is hereby understood and agreed that this entire edition will be ready for shipment on or before .....

Shipping Instructions: All Posters are to be collated and folded. After the Posters are folded, they are to be stamped on the outside with the name and number of the Poster for identification purposes as follows:

(Product) No. ..... "....."

Shipping instructions will be furnished you by ..... You agree to pack and ship the entire edition of Posters in accordance with such instructions. Our Shipping Instructions will show posting dates, and you agree to have all paper shipped in ample

time to reach plant owners not less than five days prior to scheduled posting date.

There will be no extra charge for wrapping and packing, but you will bill the Advertiser for all freight, parcels post, or express charges, sending the Advertiser original receipts—freight and express. In the event that shipments are sent by parcel post, insured and original insurance receipts forwarded to their office.

Sketch: Upon completion of the Posters, the original sketch is to be returned to the office of the .....

Photos: You are to send us one dozen photographs of this sketch and two to .....

Samples: Upon completion of Poster, please send three samples to the Advertiser and two samples to the .....

.....

Very truly yours,

ADVERTISER.

Accepted by the Litho Co. By .....

This form, it will be noted, recognizes that there is an "overrun" or "underrun" of approximately five per cent. This occurs because it is impossible for the lithographer to run off on his presses the exact number of Posters ordered. The advertiser, of course, pays for the overrun at the rate stated in the Purchase Order. The following table gives a fair variation (overrun or underrun) for various quantities of 24-sheet Posters:

Edition	Variation
Up to 500	10 %
500 to 1,000	7½%
1,000 to 10,000	5 %
10,000 to 20,000	2½%
20,000 or more	1 %

In a well-planned campaign where plenty of time has been allowed for each operation, the Posters are shipped by freight, as this is the most economical method; otherwise, they are shipped by express or parcels post. The shipping labels are sent to the lithographer, who ships the paper to the various plant owners, and bills the advertiser later for all transportation charges.

Location Lists and Bills.

As soon as the paper is posted, the plant owner mails lists of locations in duplicate and also his bills to the company which is the source of the order. One list is retained by the aforesaid company for office record purposes, and the other is sent at once to the advertiser. These location lists give the exact location of every poster used in the display; also the date of the beginning and expiration of the Showing.

Verification of Service.

The location list furnished by the plant owner is the basis of verification of service. The representative of the advertiser or a representative of the company placing the business, who is in possession of the list, calls at the Plant Owner's Office, and the location list is checked against the location charts to determine whether or not it has been necessary to change any of the panels due to loss of location or for the purpose of improving distribution. After this is done the representative of either the Advertiser or the Company placing the business, accompanies a representative of the Plant Owner on an inspection trip covering the entire display. Judgment of value should be based on the showing in its entirety and the chief elements to be considered are Coverage Distribution on primary streets and repetition value in general.

Inspection Service.

Association inspectors visit all Poster plants regularly to see that construction and service are maintained in accordance with the adopted Standards of the Association. National field inspection service is also maintained by some of the large outdoor advertising companies for the purpose of inspecting the Posters displayed for their clients. The plant owner or the person he assigns to this work checks all Showings immediately after each posting date. In addition, each plant owner must thoroughly inspect all of his posting structures at least twice each year, and he is also required to make a special inspection of his plant after all storms, so that all damages to structures can be immediately repaired and all torn Posters renewed. Thus, the Poster Panels in all Association plants are undergoing a constant process of inspection and examination from the following sources:

1. The Association.
2. The Advertiser and his Representatives.
3. The Outdoor Advertising Companies. (Sales organizations.)
4. Inspectors employed by the Plant Owner.

Cost of Campaign.

There are four definite items which comprise the total cost of a Poster Advertising campaign:

1. The actual cost of the artist's work in making the finished painting for the use of lithographer.
2. The cost of lithographing the Posters.
3. The actual rental cost of the space on the Poster structures. This figure is accurately given on the formal estimate which lists the cities and towns to be covered.
4. Freight, Express, or Parcels Post charges for the transportation of Posters from the lithographer's factory to the plant owners.

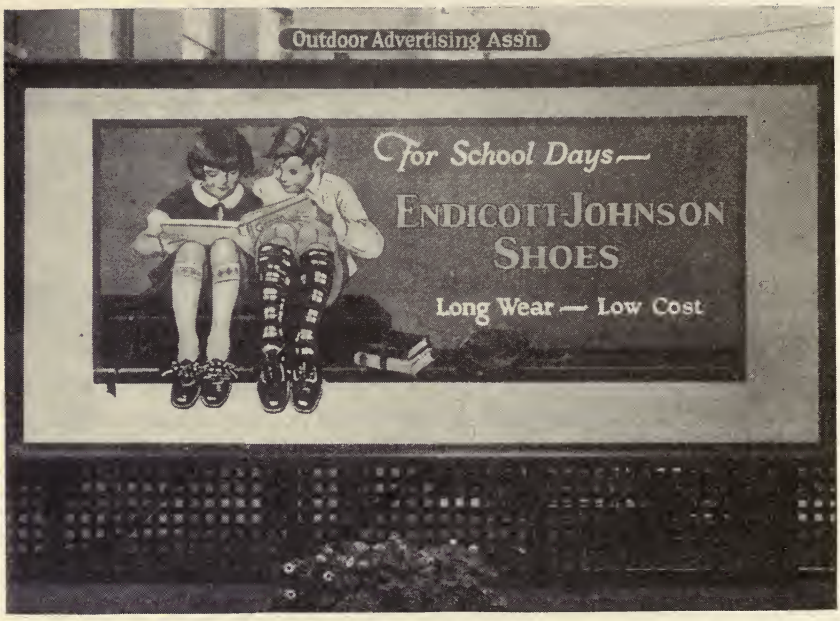
If the advertiser decided to merchandise the campaign to his dealers and salesmen, there would be one other item of expense, namely, the cost of lithography or process printing required to produce window Posters or miniature color reproductions.

The Element of Time.

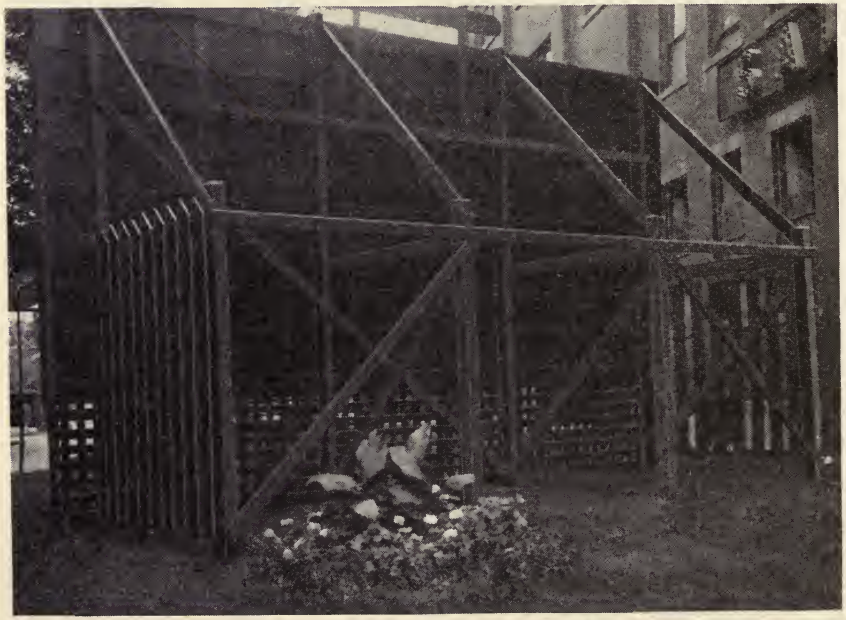
After all of the preliminary work has been done, the following points should be kept in mind:

1. Posting contracts should be sent out far in advance of the actual posting date. Large advertisers now arrange matters so that these contracts may be mailed to the plant owners six, eight, or even twelve months in advance of the date when the Posters are to be actually displayed. Space conditions vary from time to time, but it may be said that the experienced advertiser who wishes to obtain his full space requirements in all towns on his estimate, will close the contract for such space as far in advance as he possibly can.
2. The lithographer should have at least thirty days, and longer if possible, to turn out a first-class Poster in quantity.
3. After the Posters are lithographed, at least thirty days should be allowed for transportation to the towns on the Estimate.

It will be seen that the element of time is of great importance in Poster Advertising. Given plenty of time, the advertiser can easily achieve a campaign that will function smoothly, efficiently, and economically. Last-minute hurry costs money and may injure the campaign seriously. For example, the lithographer should not be expected to turn out a perfect reproduction in a period of from two to three weeks. When the time is very short there is always possible delay in transit. Because the advertiser must pay for the space from the date specified in the contract, it is of the



Close-up of standard Poster Panel.



Rear view of Poster Panel structure illustrating method of Howe truss construction.

utmost importance that time enough be allowed for the sure receipt of his Posters by the plant owner before the posting date so that the latter may have time to prepare them for the actual posting.

Coöperative Posting.

Some manufacturers have adopted a selling plan which demands that a portion of the local advertising investment be paid by the dealer. This is called "Coöperative Poster Advertising." It has proved very successful in a number of instances. Notable examples are several shoe companies, and also manufacturers of men's clothing. The plan is most effective when the advertiser has a good exclusive dealer with a long franchise. Occasionally, Coöperative Posting can be used when the advertiser has two good dealers in a town, if their territories are clearly defined or if it is permissible to show both names on the entire showing. The Coöperative plan calls for the display of the dealer's name on the Posters. Imprint or overlay strips should not be used for this purpose, as they come off very easily. Plant owners do not guarantee that such surface strips will stay up for the thirty-day period. The imprint bearing the dealer's name should be lithographed or printed on the Poster itself in a space provided for it. If this is properly done, the dealer's name appears as a part of the poster design. Some advertisers have even gone so far as to have their own special fonts of type for imprinting dealers' names on their Posters. Regardless of how the manufacturer may place the advertising he usually controls the entire campaign from his office, collecting the proper portion of the cost from the retail dealer. The big advantage to the retailer in a coöperative campaign is that he obtains a standard of art work and lithography for his posters which he could not possibly afford if he attempted to use Poster Advertising on his own account.

Stock Posters.

Several Lithographing companies have prepared effective series of stock posters to be used by local advertisers, such as banks, clothiers, dairies, florists, furniture stores, jewelers, etc. Contracts are usually placed on a twelve months' basis, with a change of copy every month, and the dealer's name is imprinted on each Poster as described above. The retailer pays a fixed price per month, which includes everything, i. e., cost of space, the Posters themselves, and the expense of imprinting and shipping the Posters. The retailer, of course, is given the exclusive right to use a certain series of designs in his community, a plan which has offered one very successful method whereby local advertisers may avail themselves of the pulling-power of Poster Advertising.

SERVICE RULES AND REGULATIONS

Copy.

Members of the Association are not permitted to display copy which is objectionable, or which infringes upon or urges violation of the Constitution of the United States, or violation of the laws of the city or town in question. Any Poster which may be at all questionable is immediately submitted to the Censorship Committee of the Association, which in turn is guided in its decisions by the Standards quoted on page 203.

Showings.

The size of a Full Showing must be determined by the problem of securing complete coverage. The panels constituting a Full Showing of Posting must be so distributed over the primary and secondary streets of a city or town that they give a complete and balanced coverage of circulation. All Full Showings in a given town must be as nearly as possible of equal advertising value.

Poster Panel location in commercial district.

Location of Panels.

All Poster Panels must be located on primary streets, and streets carrying the traffic to the neighborhood centers, on good advertising locations in clear view of the traffic. No member of the Association shall place a Poster anywhere except upon a standard Poster Panel. Members shall do no "daubing" or "sniping." (These terms mean posting on fences, walls, barns, etc.) Nor shall they permit "daubing" or "sniping" on property under lease to them. Members shall actively discourage "sniping" and "daubing" of all types at all times and in all places.

Posting.

All posting must be well done, and all Posters must be maintained in a first-class condition during the entire period of their display. All Panels must be scraped free of loose paper and wrinkles before each posting. Posters must be well matched, properly centered on the Panels, thoroughly rubbed in to remove wrinkles, and carefully washed after posting to remove any trace of white paste film. At the time of each posting the borders of all Panels must be blanked with standard white blanking paper. The Panel moldings must be washed thoroughly, sides, top, and bottom, to remove all traces of paste.

Posting on Time.

All Posters in the same Showing must be on display within a limited number of days from "posting date" specified in contract. The number of days fixed for cities and towns in accordance with their population is as follows:

Under 25,000—3 working days
25,000-50,000—4 working days
Over 50,000—5 working days

In no case must the limited number of working days contained in the foregoing schedule be exceeded. There shall be designated by each member a sufficient number of

posting dates for each of his plants to insure the posting of all showings in accordance with this rule. In no event shall an advertiser's showing or any part of it be covered until after the last day of the display as specified in the contract.

Fulfilment of Contract.

All Posters must be posted in absolute accordance with the accepted contract unless other mutually satisfactory arrangements have been made prior to the posting date.

Location Lists.

Lists of locations, typed in duplicate, must be mailed in exact accordance with instructions contained in the contract. Locations listed must be correctly described by proper street names or other definite descriptions that will permit the locations to be easily found and positively identified.

Changed or Lost Locations.

All Posters in a showing must be on display for the full period of the contract in accordance with the foregoing rule. There shall be no changes in any of the locations of Posters as specified in the plant owner's bill and list of locations unless a location is lost or distribution can be improved by said changes. All lost locations must be reported by mail, within three days, to the source of the order. When lost locations cannot be replaced without loss of service to the advertiser, credit must be promptly rendered.

Posting Record.

Each member must maintain a permanent posting record which shall show where and when each Poster was placed on the plant. This record shall be available to verify the location of any Poster and date posted during the preceding twelve months.

Receiving Book.

Each plant owner shall maintain a proper record showing the date of the receipt of Posters and how received,

whether by parcel post, express, freight, or otherwise. At the time of receipt, the number and identity of the Posters must be recorded and checked with the contract. In the event of any discrepancy, immediate notice must be given the source of the contract.

Verification.

Arrangements for verifying showings shall be made to suit, as nearly as possible, the desires of the representative of the advertiser, and whenever possible the plant owner shall request him to inspect the showing rather than wait for the request to come from the representative.

Unused Posters.

All unused Posters shall be preserved and a record of them maintained.

Illuminated Panels.

All Illuminated Panels must be equipped in exact accordance with Association standards. To obtain the required amount of illumination under normal conditions, 100-watt lamps must be used. Where additional light is necessary to make Panels appear effectively illuminated in competition with other lighted attractions, 150-watt lamps must be used, and in extreme cases 200-watt lamps must be used. The lighting fixtures on illuminated Panels must be kept in true alignment and proper adjustment. Reflectors and lamps must be washed regularly in order to insure maximum lighting efficiency.

Nightly Patrol.

A nightly patrol service must be maintained to insure that all lights are burning on each Illuminated Panel. Illumination must begin at sunset and remain until midnight, or as long as circulation warrants.

Clean Locations.

The premises surrounding a Poster structure must be kept clean.

Painting of Moldings.

The moldings and lattice work on non-illuminated Poster Panels must be painted with standard molding green paint regularly each year, and more often if necessary, in order that they will have a neat appearance. The moldings and lattice work on Illuminated Poster Panels must be painted every six months, or more often if necessary, in order that they will appear at all times clean and freshly painted.

Painting Backs of Structures.

The backs of all posting structures must be painted a uniform olive green color at the time of erection and at subsequent intervals as required to maintain them in a sightly condition.

CUSTOM-MADE POSTERS

Description.

Hand-painted or Custom-made Posters constitute a form of Outdoor Advertising which utilizes the standard 24-sheet Poster Panel to display Posters painted by hand. Through modern processes it is possible to create and reproduce very effective designs. The first Poster is painted by hand from the original sketch. This Poster then serves as the master copy. It is hung up and lights are placed behind it. The next Poster is hung in front of the master copy and is painted very quickly with the aid of the reflected image of Poster No. 1, which shows clearly through the paper. In this way, quantities of uniform Custom-made Posters may be produced at high speed.

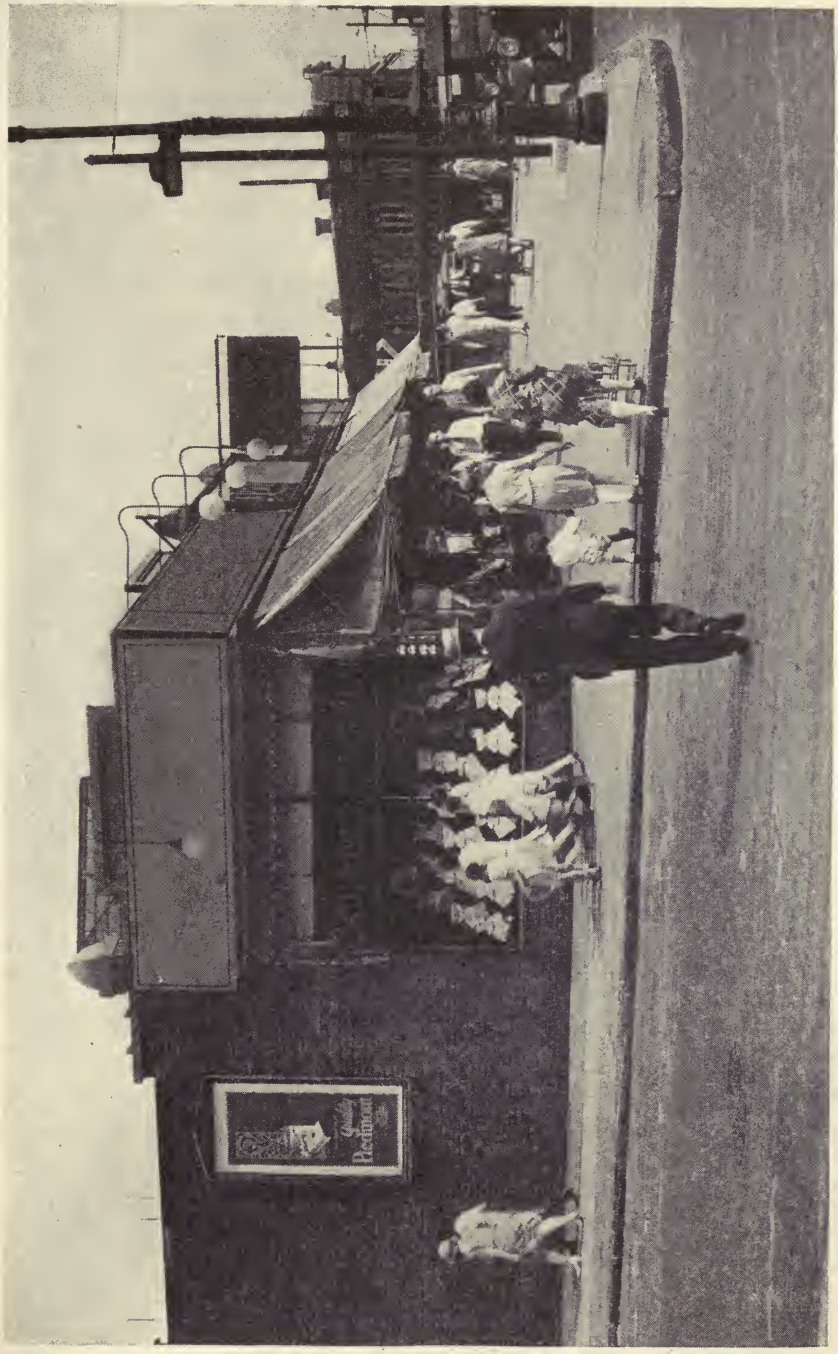
Function and Advantages.

The cost of Custom-made Posters is much less than that which must be incurred by having designs lithographed in small quantities. These Posters are an elastic and

efficient means by which the local merchant is enabled to use Poster Advertising, first, because the cost of a display is reasonable and proportionate to his business; second, the number of Panels and the period of time on display are adjustable to his sales and merchandising plans; and third, such Posters can be created quickly enough to meet the demand of a special announcement or a sudden change in local selling conditions. Custom-made Posters, a highly specialized form of the Poster Advertising medium, apply particularly to any merchandising problem that relies upon instantaneous news announcement value for its success. They can be used to reinforce and supplement Painted Display and all other local advertising. Through their use, the local merchant can correlate his advertising with national advertising campaigns. The dealer can identify his establishment as a place where the nationally advertised goods are for sale, and in other ways benefit from the national advertising done in his community. The specific advantage to the retailer in using Custom-made Posters is that they can be produced *very quickly in small quantities at reasonable expense. The Opaque Printed Poster is a new development in Custom-made Posters and offers similar advantages.*

Copy and Design.

One of the chief requisites of a Custom-made Poster with selling strength is quality in design and workmanship. In the matter of copy, the flat-tone Poster principle should be adhered to as closely as possible. This type of copy avoids blending and modeling, eliminates detail, but offers effective and strong color contrasts. The technique of producing Custom-made Posters is improving very rapidly, and while there are certain limitations, it is remarkable how strong and effective some of these Posters are. Frequently such Posters on display are mistaken, by experts, for lithographed Posters.



Three-sheet Poster Panel—designed to cover pedestrian traffic in neighborhood centers.

Purchasing of Custom-made Posters.

Excellent facilities for producing Custom-made Posters are available in practically every section of the country. Usually these are found in the painting studios of Outdoor Advertising companies. The advertiser can always secure definite information on this point by writing or telephoning the nearest Association plant owner. Prices depend on the character of the design, but the following schedule gives an approximate idea of the cost of Custom-made Posters of comparatively simple design (hand-painted or opaque printed):

Quantity	*Price, each*
5 to 10	$6.00 to $9.50
10 to 15	5.50 to 7.75
15 to 20	5.25 to 7.00
20 to 25	5.00 to 6.75
25 or over	4.50 to 6.50

SECTION TWO—*Three-sheet Posters.*

Description.

The modern 3-sheet Poster is the smallest standardized unit of the Outdoor Advertising medium. As the name implies, these Posters consist of three units of Poster-size measurements. The 3-sheet Poster is 82 inches in height by 41 inches in width over all when posted. When posted on the standard 3-sheet Poster Panel, which is 4 feet 10 inches wide by 8 feet 7 inches high, it is surrounded by a white paper mat or blanking. The entire Panel is constructed of galvanized sheet metal and the ornamental frame is painted a standard green color; thus, the advertisement is displayed in an attractive distinctive fashion, insuring striking appearance and consequent attention-value. Illustration on page 177 shows the standard 3-sheet structure.

Locations.

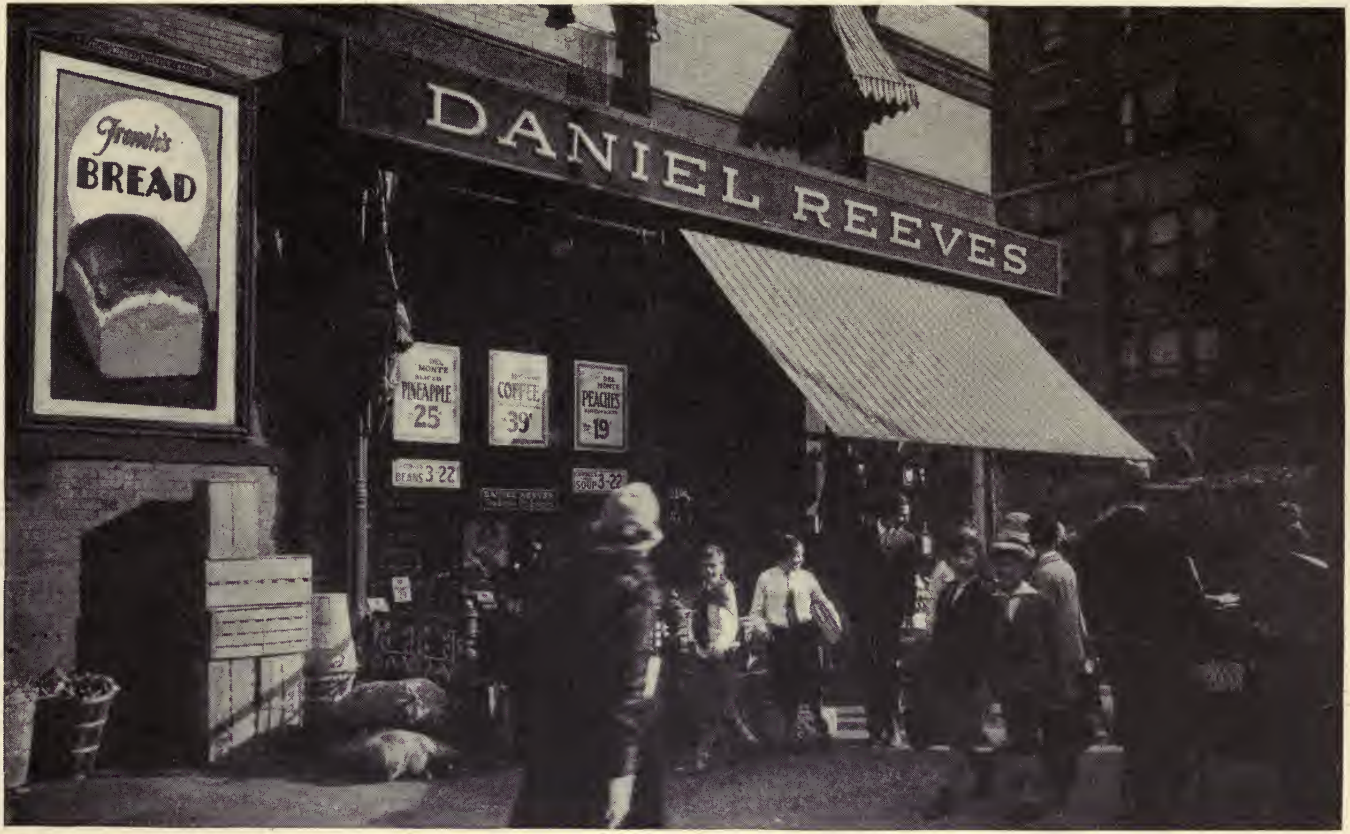
The 3-sheet Poster Panels are usually erected on side

Standard three-sheet Poster Panels located at point of purchase.

walls of stores at eye-level, and at points in shopping areas where pedestrian traffic is heaviest.

Function.

Three-sheet Posters have a distinct function, which is to supplement and reinforce the 24-sheet Poster medium and all other forms of advertising. Three-sheet service is available in the important marketing and commercial centers throughout the country. It is designed to be particularly effective in reaching the buying public in the neighborhood shopping districts. The 3-sheet Poster is a secondary medium, whereas the 24-sheet Poster is beyond question a primary medium. Due to its size, the 24-sheet Poster has long approach value, its greater power being derived from the fact that it follows the traffic legend of a city or town, reaching very effectively both vehicular and heavy pedestrian circulation on all primary arteries. The 3-sheet Poster is radically different. It is distinctly an eye-level neighborhood proposition. The circulation that gives value and power to a 3-sheet location covers the permanent residents of that neighborhood—the hundreds or thousands of people who live in the vicinity and buy all the necessities of life and many of its luxuries at "the corner store." The greatest value of the 3-sheet Poster is as a last-minute reminder to the pedestrian shopper. From the standpoint of the advertiser who is using newspapers, 24-sheet Posters, and Painted Display Advertising, the 3-sheet fills an actual gap. The other advertising reaches the people in general, arouses interest and perhaps creates desire, but the 3-sheet exerts the last bit of effort which clinches the sale near the point-of-purchase. It is the final suggestion that very often tips the scales in favor of the product advertised. Furthermore, because it serves as a constant reminder to the retailer and his clerks, it thus enjoys considerable trade-influence. For these reasons, the 3-sheet is an important cog in the machinery of distribution. It fits in smoothly with all other mediums and rounds out the entire campaign.



Standard three-sheet Poster Panel located at busy neighborhood corner.

Three-Sheet Users.

Grocery stores, delicatessens, and drug stores predominate in the neighborhoods where 3-sheets are found; therefore, this medium is ideal for articles sold through such outlets of this type. Various brands of the following products have been extensively advertised on 3-sheet Posters: Gingerale, bread, butter, canned milk, soap, flour, chewing gum, coffee, crackers, syrup. The steady use of this form of Outdoor Advertising has proved its effectiveness for selling products of frequent purchase and general consumption in the home.

How Sold.

Three-sheet Poster Advertising is usually bought on a showing basis, the size of the showing being dependent on the size of the neighborhood business district and other points having heavy pedestrian circulation. The term of the contract is usually twelve months with change of copy each month. Some users of this form of the medium purchase three or four different designs and repeat them in series sequence.

Cost of Three-Sheet Posters.

Three-sheet Posters are usually lithographed, and as in 24-sheet Posters, prices depend largely on the nature of the design. The following table gives a rough estimate of cost of 3-sheet Posters, containing the average amount of pictorial matter, as furnished by representative lithographers:

Quantity	*Estimated Price, each*
500	$1.25
1000	.95
2000	.89
3000	.75
4000	.60
5000	.45

THE PUBLIC

Chapter XI

SOCIAL INFLUENCE OF OUTDOOR ADVERTISING

Outline

Good Advertising an Important Social Factor—The Educational Value of Pictures —Group Influence—A British Estimate of Outdoor Advertising's Influence—Summary.

Chapter XI

SOCIAL INFLUENCE OF OUTDOOR ADVERTISING

Good Advertising an Important Social Factor.

All good advertising has a strong and beneficial social influence. This has never been better expressed than by President Coolidge in his address before the annual meeting of the American Association of Advertising Agencies, October 27, 1926:

> "When we stop to consider the part which advertising plays in the modern life of production and trade we see that basically it is that of education. It informs its readers of the existence and nature of commodities by explaining the advantages to be derived from their use and creates for them a wider demand. It makes new thoughts, new desires, and new actions. By changing the attitude of mind it changes the material condition of the people.
>
> ". . . . It is the most potent influence in adopting and changing the habits and modes of life, affecting what we eat, what we wear, and the work and play of the whole nation.
>
> ". . . . Rightfully applied, it is the method by which the desire is created for better things. When that once exists, new ambition is developed for the creation and use of wealth.
>
> "The uncivilized make little progress because they have few desires. The inhabitants of our country are stimulated to new wants in all directions. In order to satisfy their constantly increasing desires they necessarily expand their produc-

tive power. They create more wealth because it is only by that method that they can satisfy their wants. It is this constantly enlarging circle that represents the increasing progress of civilization."

In hundreds of different ways advertising adds to the happiness of life by increasing ease and convenience. It often inculcates good habits of health or cleanliness. The long continued successful advertising of soap has no doubt made us a cleaner nation. The advertising of prunes, raisins, oranges, lemons, other fruits and various cereal breakfast foods has changed our dietary habits for the better. The tremendous sale of toothbrushes and dental creams, largely brought about through advertising, is steadily increasing the percentage of those who brush their teeth regularly. Such advertising has a universal effect upon the health and efficiency of the American people.

Outdoor Advertising plays its part in these various campaigns, where its power for good is greatly enhanced because it reaches the uneducated and the foreign population in every section of the country. A competent authority recently estimated that one-third of our population is "near-illiterate" and that one-quarter of our people cannot read the headlines of a newspaper. All of these people, however, understand and are influenced by pictures.

The Educational Value of Pictures.

In the old days, the suggestive power of pictures was well understood by religious and governmental authorities. History provides many instances when pictures were used to implant an idea or an image in the public mind. We have already commented on the fact that today the American people are more responsive to pictures than they have ever been. The Outdoor Advertising medium, therefore, stands as a powerful social influence with an eager, receptive audience of over seventy million people. The effect of the pictures used in Outdoor Advertising on the taste,

appreciation, and habits of the people in general should not be underestimated.

To illustrate the point, let us cite a typical Poster of a beautiful girl, painted by one of our most popular artists. We can imagine such a Poster appearing on "Main Street" in small towns all over this country. The young woman is displayed in full color. The girls who see her unconsciously study her clothes, her jewelry, her face, her pose, her manner of dressing her hair. Such a Poster will give rise to new ambitions; will create the need and the desire for self-expression. The girl on the Poster is *different*—she suggests a better standard of living to thousands of girls who are working in shops, factories, stores, and offices.

The repetition of such suggestions in an extended series of Poster designs has its certain effect. The law of suggestion operates here exactly as it operates in selling and advertising; in other words, a pleasing and powerful suggestion, repeated often enough, produces action. Much of this is subconscious and would probably be denied by the girl on the street, but it is just as real as the subconscious effect of advertising itself. Pictures of children at play, pictures of young men and girls at football games, motoring, at dances, etc.—all have their social influence, and usually the scene depicted in the advertisement illustrates a better standard of living than the average. This is not art for art's sake—this is not art confined in an art gallery. On the contrary, this has been well called "Art for life's sake." It is the bringing of art into the everyday activities of men, women, and children.

There is also the widespread influence of still-life pictures used in Outdoor Advertising. A good example is the advertising of furniture and household furnishings on Posters and Painted Bulletins, which afford glimpses of well-designed interiors, with individual pieces of furniture showing the beauty of simplicity in design. Such pictures,

not only in Outdoor Advertising, but in newspaper and magazine advertising, have undoubtedly had a great deal to do with the remarkable change in the appearance of American homes during the last fifteen years. And it can be said that on the whole the merchandise shown in Outdoor Advertising is in excellent taste. It is seldom that one sees ugly merchandise portrayed. No doubt this is partly because the educational influence proceeds in a complete circle. Advertising influences the people; then the people become more exacting in their demands. They refuse to accept inartistic goods, so that the manufacturer finds that ugly commodities do not sell. He then realizes that he must produce goods of the same utility but greater beauty, and so such things as lamps, tables, chairs, rugs, phonographs, and radios become more artistic every day.

Many agencies are at work in this great national movement to bring art and beauty into the designing of things we use every day, but Outdoor Advertising, through the very fact of its universal circulation, is one of the most important.

Group Influence.

Lorado Taft, the noted sculptor, once said that the Poster provides about the only touch of color and beauty that exists in the average American city. He went on to say that he believed the Poster had considerable potential power to inspire greater civic pride and a community desire to beautify the home town.

Outdoor Advertising has an influence, not only on the individual, but also on the social group. Communities may enjoy self-expression as well as individuals, and through that element, called by psychologists "contagion," an entire city or town may respond to advertising suggestions ***as a group.***

A British Estimate of Outdoor Advertising's Influence.

In his sermon before the members of the Associated Advertising Clubs of the World, in Westminster Abbey, on Sunday morning, July 13, 1924, Dr. H. Hensley Henson, Bishop of Durham, spoke as follows:

> "Advertisements on the walls are the picture galleries and the light reading of the people, providing the material on which the fancy of childhood shall work, and giving to thousands in advance of formal education their general conception of life in society.
>
> "In an earlier and simpler age, the frescoes and painted windows of the churches taught the unlettered multitude through the eyes and diffused throughout the community the appreciation of art and a sense of beauty.
>
> "In the modern world, a similar role is played by the advertisements which, vast and colored, covering walls and hoardings, are for the masses of modern Christendom a potent didactic influence and a subtle continuing influence from which they cannot escape. Brethren, it is difficult to overestimate the power to fashion taste and to shape opinion which belongs to the modern advertiser."

Summary.

Referring to that "power to fashion taste and shape opinion," emphasized by Bishop Henson, it might be well to examine Outdoor Advertising in America to discover how this power is being safeguarded for the future.

The social influence of the medium in this country flows from two separate things: first, from the structures themselves; and second, from the copy that is displayed on these structures. The illustrations in these pages show the struc-

tures that have been adopted as official standards by the Outdoor Advertising Association of America. Elsewhere we have described the Standards of Practice which place these structures where they harmonize with their environment and do not run counter to public opinion. Structures of this type are being built all over the United States, and in every community these new standards appear, showing the rapid progress that is being made in carrying out the Association's program of improvement. Certainly, such structures have a social influence; and it is a *positive* influence made up of such mental suggestions as system and order, neatness, cleanliness, prosperity, and permanence—an impression far different from that created on the public by promiscuous and unorganized advertising out-of-doors, not properly built, maintained, or serviced.

With reference to the second factor, namely Outdoor Advertising designs, this subject is thoroughly covered in other chapters. Particular attention is called to the section entitled "Voluntary Censorship," Chapter XIII, page 202. The Censorship Committee of the Association sees to it that the suggestions conveyed in Outdoor Advertising shall be entirely proper and of a nature beneficial to the community. Needless to say, this means that all suggestions which might be termed "anti-social" are barred.

As has been stated, the social influence of Outdoor Advertising comes principally from the pictures that appear on the Posters and the Bulletins. In Chapter XII this question is dealt with from an art standpoint. It is sufficient to say here that the pictures are becoming finer and finer, and as they improve, their influence grows stronger and more beneficial. The men who operate the standard Outdoor Advertising facilities as exemplified by the members of the Association endeavor to promote the growth of this influence for the best interests and welfare of the public. This is proved by the fact that in all of their actions and

in all of their plans they have thrown manifold safeguards around this power, so that in all of the 16,000 cities and towns represented in the Association there shall be no possible abuse of the opportunity, but on the contrary, the capacity to influence the people shall be rightly used and only for the welfare and best interests of the public.

Chapter XII

OUTDOOR ADVERTISING AND ART

Outline

The Welding of Art and Commerce—Improving the Standard of Art in Outdoor Advertising—A Great Patron of Art—Opportunities for Artists—Poster Artists of the Future—The Development of an American Poster Art—The National Poster Art Alliance—Bringing Art to the People.

Chapter XII

OUTDOOR ADVERTISING AND ART

The Welding of Art and Commerce.

At the outset, the relationship of Outdoor Advertising and Art should be clearly understood. Outdoor Advertising does not exist primarily for Art's sake. Its first purpose is to sell goods or service. A Poster or Painted Bulletin may be a beautiful picture, but if it does not sell the thing advertised, it fails to accomplish its purpose and merely becomes a contribution to waste in distribution.

But Art enters inevitably into the problem of outdoor design; first, because Outdoor Advertising is obviously a "picture medium," with secondary emphasis on words; and second, because it is everywhere accepted that good Art is necessary to good advertising.

The old Chinese proverb has it, "One Picture is Worth 10,000 Words," but the modern advertising man has learned that for him this should read, "One *good* picture is worth 10,000 words." All of us have an innate liking for pictures, and when the picture is *good* it tells us at a glance more than volumes. It appeals not only to our reason, but to our *emotions.*

Suggestion is the power which makes Outdoor Advertising effective; so the suggestion must be conveyed in a manner that makes it acceptable. The degree of acceptability depends upon the degree of art excellence in the advertisement. The suggestion must also be sincere and convincing, and these adjectives cannot be applied to a mediocre painting.

Results have convinced the advertiser of these facts.

When good pictures, painted by good artists, have been properly used, results have been striking. On the other hand, there are many instances where the advertiser has noticed reduced "pulling power," when the picture has been ineffective or insincere, because of poor color, drawing, or composition.

The majority of large users of Outdoor Advertising have now reached the definite conclusion that the way to obtain the highest possible results from this medium is to spare no effort or expense in the preparation of "copy." The idea comes first; then its execution, which is receiving the most painstaking attention from art directors and advertising men in general. Every detail is closely scrutinized so that the impression or suggestion will be exactly what is needed to produce the desired result.

Because a good outdoor advertisement is a skilful combination of Salesmanship and Art, the most successful poster artist is he who has an innate "selling sense," along with his artistic ability. The welding of Art and Commerce is evident in many industries; in none more so than in Outdoor Advertising. It is logical and inevitable that this medium should provide one of the foremost examples of the wisdom and desirability of combining Beauty and Utility.

Improving the Standard of Art in Outdoor Advertising.

In the last ten years the standard of Art in Outdoor Advertising has risen to an entirely new level. This has been partly due to improved physical service in the medium and partly to better lithography in Posters and better reproduction of designs on Painted Bulletins.

Outdoor advertisements painted by America's most popular and best known artists are now characteristic sights on the important business streets of our cities and towns.

The following are some of the artists who have painted designs used in organized Outdoor Advertising:

S. Abbott
Charles Austin
Linn Ball
McClelland Barclay
Jon Brubaker
Charles E. Chambers
Maurice Delmue
Maynard Dixon
Maud Tousey Fangel
Harrison Fisher
Guy Hoff
Kyohei Inukai
Charles D. Jarrett
Karl E. Johnson
Robert E. Lee
Y. C. Leyendecker
Andrew Loomis
Lucille Patterson Marsh
Neysa McMein
Harry Morse Meyers
Fred Mizen
William Oberhardt
Herbert Paus
Willy Pogany
Norman Rockwell
Tony Sarg
W. D. Sesser
Jack Sheridan
Dorothy Hope Smith
Frederic Stanley
Hadon Sundblom
Adolph Treidler
Clarence Underwood
Walter Whitehead

The work of such men and women no doubt prompted Lorado Taft, the famous sculptor, to say in a recent address: "Some of our Posters are as fine as anything they are making in Europe. Now and then I find a Poster giving me a thrill. It is as great as a great painting to me—greater, in a sense, because more people see it. It is a thing which talks to many, many people."

There is no doubt that the new Standards of the Outdoor Advertising Association of America will encourage more advertisers than ever to use fine art work in their designs. The new structures shown in this book provide dignified and appropriate frames for reproduction of splendid paintings, and in addition, there are rigid standards of service which make it certain that these designs will be properly displayed and kept neat and attractive at all times. The advertiser who makes a liberal appropriation for Artwork is thus assured that the reproductions of his paintings will be shown to the public in a setting befitting their artistic value.

With this kind of a vehicle, it is a certainty that every year more of our great artists will turn to Outdoor Advertising as a real opportunity to reach millions with a flash of color and beauty.

A Great Patron of Art.

One authority estimated that advertisers each year pay for the production of more than fifteen million drawings and paintings. Users of Outdoor Advertising annually invest large sums in designs—larger, perhaps, than their proportionate art investment in other major mediums, because all finished paintings for Outdoor use are in full color, there being no "black-and-white" work.

All of this money is paid to living artists. It certainly constitutes a more practical and immediate contribution to the development and progress of American Art than the frequent purchase by our millionaires of foreign masterpieces, painted by artists who died centuries ago.

This financial encouragement by advertisers, who usually pay well for the work they want done, has enabled many a young and ambitious artist to continue his studies, and has actually dissuaded others from abandoning Art as a career. In one recent instance, a certain artist painted a series of Outdoor Advertising designs for a prominent advertiser. The remuneration he received for this work helped him to live in comfort while he continued his studies in portraiture. His reward came in 1926 when he received a prize from the National Academy of Design.

In another case, an artist who received his early training in the Art Department of an Outdoor Advertising company has since achieved an enviable reputation in Europe as a portrait painter. A list of his works includes portraits of the royalty and nobility of most of the European nations.

When Italy produced Raphael and Michaelangelo, Popes and Cardinals were the great patrons of Art. Today

in the United States, advertising is the great patron. In the opinion of John Cotton Dana, director of the Newark, New Jersey, Museum, advertising does more for art than do all the galleries and museums. He says that it stimulates the production of art among millions, while the museum teaches appreciation to only a few thousands each year. Always when good artists appear, says Mr. Dana, it is because the social order of which they are a part offers good pay in some form as an incentive for those with talent and urge to come forth.

The Editor of *Printers' Ink,* commenting on Mr. Dana's view, said: "It ought to be a source of gratification to many an advertiser to realize that he has had an influence and a share in promoting the production of finer and finer art work in this country."

Opportunities for Artists.

In the Outdoor branch of advertising there is needed a type of artist who can paint for large reproduction. His sketch will be perhaps twenty inches high; when reproduced on a Poster it will measure nine feet high, and often much more in Painted Display Advertising. He must have the ability to achieve largeness of effect with a few strokes of his brush.

These and other qualities peculiar to Outdoor design are found innately in very few artists. For that reason, the medium is compelled to discover and develop new artists who can paint pictures that will sell goods out-of-doors through suggestion.

There is a distinct need for more artists who can adapt themselves to the requirements of Outdoor design by developing, possibly, their own distinctive Poster technique. Notable instances on the list previously given prove that an artist who has hitherto confined his efforts to magazine illustration, for example, will very often discover in himself a latent and very remarkable aptitude for Poster Art.

"Bon Voyage"—Simplicity and Boldness in Design
***Preliminary** sketch for Poster or Painted Display by Jon O. Brubaker*

The career is interesting and profitable and holds forth rich promise, especially to the young artist who has a natural liking for Posters.

There might be mentioned in this connection another entirely different type of opportunity which exists in Outdoor Advertising. This is the work of a "Pictorial Painter" in Painted Display Advertising. He is always an artist of ability. It is his work which may be seen on the Illuminated Painted Bulletins at points of great circulation in our large cities. He paints by hand on a steel surface, on which he reproduces on a much enlarged scale, without tracing or stencil, the original painting approved by the advertiser.

Comparison of the reproduction with the original sketch proves that these men are masters at their art. They are really expert and highly specialized copyists.

This work, which pays well, has often been chosen by artists who want to work out-of-doors.

Poster Artists of the Future.

The Outdoor Advertising Association helps in every way possible the education and training of young Poster artists. "The Essentials of Poster Design," the only practical text on the subject, was first published in 1925 by the Poster Advertising Association (now a part of the Outdoor Advertising Association of America). The book has enjoyed a wide sale and has been found of great value by students and practicing artists, teachers, and advertisers.

The Association also publishes a monthly magazine in colors, called THE POSTER, which is widely read and studied by art students, in schools and elsewhere. Twenty-one thousand copies of the Third Annual Design Number of THE POSTER were printed and circulated in September, 1927.

The Development of an American Poster Art.

Poster Art is a distinct and very interesting branch of the art of Painting. In France, England, Germany, Italy,

and other countries, it has received wide attention, and such artists as Cheret, Steinlen, "Beggarstaff Brothers," Hohlwein, and Frank Brangwyn are known abroad as past and present masters in this field.

Volumes have been written on the subject, and the various collections of foreign Posters are always fascinating. They show instantly that each country has produced its own type of Poster Art.

In Europe, people have the art background and centuries of art traditions. These older countries have had the leisure to develop Poster Art to a high point. In the United States, until a comparatively few years ago, we have been too busy with our work of pioneering and establishing a new industrial democracy to pay much attention to the artistic side of this commercial activity. The first modern Poster appeared in this country about 1890, whereas Jules Cheret produced his first Poster in Paris in 1867.

Now, however, conditions are propitious for the development of a Poster Art that shall be distinctively American. As every age and every civilization produces its own characteristic expression, there is no reason why our Poster Art should be copied from that of another nation. As a matter of fact, an adaptation of "German Poster Art" has been tried in this country, but the flat masses of color and the heavy lettering did not win popular approval.

There is no doubt that we are already beginning to produce the kind of Poster Art that Americans like best.

That Poster Art appeals to the popular imagination is demonstrated by the numerous Poster contests which spring up in various sections of the country, by "Poster Bazaars," "Poster Balls," and by the large attendance at Poster Exhibitions. The people like Posters, and no doubt in the long run they will decide most emphatically what future American Poster Art will be like. Let us hope it will be as much *our own* as our new skyscraper architecture.

Organized Outdoor Advertising is the strongest poten-

tial factor in the development of this native Poster Art. Its growth is actually being fostered and advanced by the farseeing men in this industry who have so carefully formulated the standards and regulations described herein.

The National Poster Art Alliance.

As one of its contributions to the Art-in-Industry movement in America today, the Outdoor Advertising Industry is a member of the National Poster Art Alliance, whose membership includes Poster Artists, Art Students, Art Supervisors, Lithographers, Printers, Advertising Agencies, Teachers, and others interested in Poster Art.

The Alliance is controlled and directed by a Board of Governors, made up of outstanding representatives of Art, Education, and the Poster Industry. Its object is to promote and aid in the high development of a distinctively American Poster Art; to promote and foster an appreciation of the art values and social influence of the Poster; and to promote a proper regard for the business and economic adaptation of Poster Art.

Among the services rendered by the Alliance are the following:

A Bureau of Information on all things pertaining to Poster Art and dissemination of literature on this subject; a traveling exhibit of the best Posters appearing annually in America available for exhibition purposes in Museums, Art Schools and Art Galleries throughout the country; assistance to Art Teachers and Art Students through the issuance of literature, sample miniature Posters, suggestions on books about lettering and other essentials of Poster Design; and artistic direction of Poster Contests inaugurated by organizations among the schools and artists of the country.

This organization is now recognized as an authoritative Poster Art body, by advertisers, civic organizations and schools, and it has already done much to stimulate the development and appreciation of finer Poster Art in America.

Bringing Art to the People.

Posters, Bulletins, and flashing Electric Signs were not primarily devised to purvey "free art" to the people; nevertheless, one feels that this aspect cannot be overlooked. We have our beautiful Museums and Art Galleries, but the people will not go to them—at least, not in great numbers. The attendance at the Metropolitan Museum of Art is small when compared with the ten million souls who live in Greater New York. While the Posters and Bulletins cannot rightly be called an Art Gallery, they do provide a means of bringing Art to the people. They are constantly changing, the work of some new artist appearing almost every month. The list of artists previously given vouches for the calibre of the designs, and there is here a distinct educational value from an art standpoint. The public, seeing these reproductions, cannot fail to absorb some new appreciation of color, drawing, and composition.

When it is considered that the Posters appear in 16,000 towns and are seen by 70 million people, there can be little doubt that designs by good artists help to raise the general standard of art appreciation.

In thousands of these smaller towns, there is no art gallery, no museum, no thing of beauty which man has created. The Poster is often the only spot of color in a drab community. It is in step with life and progress, bringing with it human interest, happy atmosphere, and art which the man on the street can understand. Most of the "80%" who read little and derive their amusement and recreation from the radio and the "movies," obtain more genuine joy and satisfaction from a first-rate modern Poster than they would from an old masterpiece.

More and more the members of the Outdoor Advertising Association will be the means of bringing the best current examples of American Poster Art into the daily lives of our people, thus making a widespread contribution to the cause of Art in America.

CHAPTER XIII

OUTDOOR ADVERTISING AND THE COMMUNITY

OUTLINE

Progress Through Self-Government—Voluntary Censorship—Locations—Structures and Service—Association Activities for the Public Good—A Force in the Local Community—Code of Ethics—Coöperation with Authorities.

Chapter XIII

OUTDOOR ADVERTISING AND THE COMMUNITY

Progress Through Self-Government.

The principle of self-government in American business has been commended by President Coolidge, Secretary Hoover, and, editorially, by leading newspapers of the country. At the fourteenth annual meeting of the Chamber of Commerce of the United States, held in Washington, D. C., in 1926, self-government in business was advocated from many points of view by statesmen and business men prominent in the economic affairs of the nation. The rapid growth and development of trade organizations in recent years have hastened the adoption of self-government as a part of the creed of modern business and the ultimate solution of practically all industrial problems.

Outdoor Advertising has made rapid progress through self-government; in fact, the industry stands forth as one of the pioneers in the practical application of business ethics and in standardization of practice. The program of standardization and further refinement adopted by the industry in October, 1925, and fully described in this book, represented simply the culmination of basic policies which had their inception in 1891 when a group of men met and formed the first trade association in Outdoor Advertising, for the purpose of beginning the process of standardization. At that time the founders of this organization agreed on a certain procedure for the leasing of locations, the listing and protection of Outdoor Displays for the benefit of the advertisers, and the use of regulation structures.

The successive steps in standardization have already been described in the Introduction, where it was noted that

the "AA" Poster Panel and "AA" Poster service were originally adopted by the Poster Advertising Association in 1912. In 1914, the Association formulated a code of ethics forbidding misleading and objectionable advertising, and in 1915 a voluntary censorship committee was formed.

The entire story of self-government in Outdoor Advertising is a demonstration of the power of organization. It seems almost self-evident that without such bodies as the Poster Advertising Association, the Painted Outdoor Advertising Association, and now the newly-formed Outdoor Advertising Association of America, this medium could never have become the important medium of communication which it now is between business and the public.

The new program was promptly endorsed by public opinion, thus giving the industry assurance that it had set its course in the right direction. The Standards of Practice, which were scrutinized by representatives of the press and the public, were not merely approved, but applauded.

In 16,000 communities throughout the United States these changes and improvements are now being carried out with respect to the Outdoor Advertising structures owned by members of the Association. Progress is steady, and each month the industry finds itself nearer the goal which it has set. In October, 1927, at the thirty-seventh annual meeting of the organized Outdoor Advertising Industry, it was announced that during the twelve months since the formal adoption of the program more than 55,000 structures had been changed to conform to the new standards.

The policy of the Outdoor Advertising industry has a dual purpose: first, to reduce the cost of distribution of manufactured products, and effect thereby a saving for the consumer; second, to harmonize advertising practice with progressive community development. The great improvement already accomplished is tangible evidence of the industry's faith in its program, and has brought from the public and the press numerous expressions of satisfaction.

In 1926, Harper & Brothers published "The Ethics of Business," by Edgar L. Heermance, a well-known critic of the social side of business. One of the most interesting chapters of this book was devoted to the Outdoor Advertising industry. "For," said Mr. Heermance, "nowhere do we find a better example of what may be accomplished in an industry through self-regulation." In this chapter he described the Kansas City Convention and referred to that meeting as a significant forward step in the industry. After describing the new Standards, Mr. Heermance concludes that, "The organization in the Outdoor Advertising industry has taken the long-term view, both of the expensiveness of the cheap sign, and of its own responsibility to the public."

The following editorial comment appeared in the New York *Evening Post* in July, 1926, eight months after the adoption of the program:

> "Outdoor Advertising is reaching higher standards through the efforts of the industry itself.
>
> "In accordance with a five-year program of standardization, improvements are being made in the location or condition of advertising-bearing structures. This movement is a particularly commendable illustration of what has aptly been termed self-government in business."

Voluntary Censorship.

Outdoor Advertising is within the view of and open to the examination of every person who passes. As you look at a Poster Panel or a Painted Bulletin you have the subconscious realization that all other persons who pass that spot can and do see the same advertisement just as you see it. Thus, Outdoor Advertising is subject to general and constant inspection, criticism, and suggestion, such as no other kind of advertising can possibly have. This discloses the basic reason why the closest scrutiny must be and is given

every original design for Outdoor Display, not only for its subject and its effectiveness, but also for its truth and propriety, in order that it may conform with the strict standards of the industry.

One of the By-Laws of the Outdoor Advertising Association reads as follows:

> "Advertising copy, either pictorial or otherwise, shall not be displayed which
>
> (1) is directly or indirectly critical of the laws of the United States, or induces a violation of those laws,
>
> (2) is offensive to the moral standards of the community at the time the copy is offered for display,
>
> (3) induces the purchase of medicines for certain conditions or diseases,
>
> (4) is false, misleading or deceptive."

This By-law is accepted by all members of the Association and serves as the test which is applied in specific instances by the Censorship Committee of the Association.

The regulation is, of course, entirely voluntary and is observed by the members to protect the public and their own business. The Committee is strict in enforcing this By-law, with the result that the Outdoor medium, as a whole, is remarkably clean and free from objectionable copy. An obscene Poster or one advertising a quack remedy is never seen. The wholesome tone of the out-of-doors commercial designs proves the effectiveness of the Association's censorship. As the Association has had a Censorship Committee for many years, the great majority of the advertisers, who are familiar with the situation, realize the impelling reasons for such regulation.

Locations.

The standards of the Association are also very rigid on the subject of locations. By-laws specify that members are not permitted to place Outdoor Advertising structures or copy

(1) so as to create a hazard to traffic,
(2) on rocks, posts, trees, fences, barricades or daubs,
(3) on streets or portions of streets which are purely residential in their nature, or in other locations where the resentment of reasonably minded persons would be justified,
(4) on streets facing public parks where the surrounding streets are residential,
(5) on any locations except property either owned or leased,
(6) in locations that interfere with the view of natural scenic beauty spots.

Members are also prohibited from tacking or pasting cards or signs of any description not in conformity with the Association standards, all of which standards are pictured in this book.

The stated regulations speak for themselves. All were written to make the organized medium conform to the social needs of the community as well as serve the interests of the advertiser.

As members of the Association feel that they have a responsibility to the public, they desire to make organized Outdoor Advertising not only acceptable but also pleasing wherever it appears.

From an advertising standpoint, circulation value is the test of a good Outdoor Advertising location. The new standards of the Association specify that all City Painted Bulletins in cities and towns be located on "primary streets,"

which are defined as business, shopping, and theatrical streets, and traffic arteries connecting these with the residential portions, neighborhood centers and suburbs of the city.

It will be seen that the demands of good advertising coincide with the demands of public taste in the placement of Outdoor Advertising structures. In a word, those in the industry believe that misplaced advertising is always bad advertising, and they are adjusting and regulating their business in accordance with this belief.

Structures and Service.

Association standards demand that all structures be faced with steel, and be fire-resisting and wind-proof. The surrounding premises must be kept clean and neat. Before a new structure is built, the plant owner must grade and prepare the property for the proper placement of the Panel or Bulletin. When finished, the structure must present an attractive and orderly appearance in front and rear.

Illustrations in this book show the various steps being taken by the members to beautify their structures and embellish the surroundings. Landscaping and the planting of trees, shrubs, and flowers are recommended for certain types of locations. Sometimes the member places a graveled walk and benches in front of the structure, making a miniature neighborhood park. These treatments will become more and more frequent and will serve to make Outdoor Advertising an increasingly valuable decorative asset to the modern city.

Service Rules and Regulations printed in a previous chapter show the careful attention that is now being given to all service details, such as washing the structures, painting the back braces a uniform olive green, the use of lattice to conceal braces and posts from the passer-by, etc. The entire plant of every Association member must be kept clean, neat and attractive at all times.

Association Activities for the Public Good.

Association members, through concerted action, have many times donated millions of dollars' worth of space to activities which promote the general happiness and welfare.

Going back quite a few years, the members of the Poster Advertising Association displayed at their own expense several series of Posters designed to help various non-commercial activities. One series, for example, was in assistance of the Boy Scout movement. A Poster that attracted a great deal of attention was that called "The Nativity." It has been the custom for many years among members of the Association to display this Poster during the Christmas season. Not only the Posters, but the space for the Posters, is always given by the members as a contribution to the community.

Then came the War. The leaders in the Outdoor Advertising industry mobilized all the members of both the Poster Advertising Association and the Painted Outdoor Advertising Association. During 1917 and 1918 many millions of dollars' worth of space was contributed to the various war activities, notably the Liberty Loans, the Red Cross, War Saving Stamps, Fuel and Food Conservation, Recruiting of the Army and Navy, and the United War Work Campaign. The second Liberty Loan marked the greatest Poster campaign in history. In all, five million Posters of various sizes were used, covering every city, town, and crossroads hamlet in the nation. This was the great test of the Poster as a medium of publicity, outranking in size the tremendous Poster drives of France and England. The second Liberty Loan went "over the top" with nearly two billions of dollars to spare above the minimum allotment. It was generally recognized that the Poster was a prime factor in bringing about this result.

In regard to this coöperation of the Poster Advertising Association with the Government, President Woodrow Wilson wrote as follows:

> "The members of the Association lent invaluable aid to the Liberty Loans, Fuel, Food, Red Cross and other campaigns by constantly reminding patriotic Americans of their duties to their country during the war.
>
> "The value of such a service cannot be overestimated."

Later came the "Prosperity Campaign" launched by the Rotary Clubs of America. At that time the country was in a state of commercial depression, and these 24-sheet Posters were designed to change the national mental attitude. Association members again devoted a million and a half dollars' worth of space to this case. The Posters did have an invaluable psychological effect.

The latest contribution of the Association to the general good is the completion of several beautiful Posters for the Church. Under the auspices of the industry a world-wide Poster competition was organized, the idea being to picturize the place of the Church in the advancement of civilization. A jury composed of eminent artists, art directors, and Churchmen selected three Posters for monetary prizes, and a number of others for certificates of honorable mention. Two of the winning Posters which were lithographed have since been widely displayed by members of the Association. All expenses in connection with the contest, the lithographing, and the display of these Posters, were borne by the Association.

Every year the Outdoor Advertising Association receives numerous appeals for donations of space. In fact, the demands always exceed the capacity of the Association to grant them. When an appeal is received it is carefully examined, investigated, and passed upon. The criterion by

which it is judged is this: "Does this enterprise or campaign have a general community interest?" For a number of years the Association has contributed advertising space to such campaigns as the National Tuberculosis Association (Christmas seals), Red Cross, Forest Fire Prevention, American Legion and the Near East Relief. In the case of the Red Cross, space has been donated annually for more than ten consecutive years.

The members of the Association believe that they are very fortunate in being able to assist worthy causes by contributing Outdoor Advertising space. They feel that such assistance is more valuable and more effective than would be an equivalent donation in dollars.

The Association stands ready to use this national medium of organized Outdoor Advertising for the welfare and safety of this country at any time in the future. Presidents Harding and Coolidge have expressed it as their opinion that this great force must be kept unimpaired for possible national emergencies. It might be used in war, or it might conceivably be utilized by the government for some great industrial purpose.

A Force in the Local Community.

The fact that the plant owner (or plant manager) lives in the town whose Outdoor Advertising facilities he operates, is very important in considering the relationship between the medium and the community. The plant owner is a member of the local Chamber of Commerce, Advertising Club, or other civic and commercial organizations. The great majority of the members of the Association are interested in all local movements and are always ready to help in such activities as Community Chest, Clean-Up Week, etc. These men, readily available, are glad to coöperate with anyone who seeks their advice or help in civic affairs. The reason for this is to be found in the high ideals of the Outdoor Advertising Association which each member is

pledged to uphold. Loyalty to the Association, its Constitution and By-Laws, and to all of its rules and regulations, is expected and required of the members.

Code of Ethics.

The following code of ethics appears in the Manual for members of the Association, published in April, 1926:

1. To conduct our business in such a manner as to give a perfect outdoor advertising service based on constructive standards of truth, honesty, and integrity in every transaction.
2. To study the desires and requirements of the advertiser so as to improve our service and to make it more beneficial to him.
3. To render to the advertiser every facility at our command in order to insure the success of his advertising campaign.
4. To refuse to display any misleading, indecent or illegitimate advertising or any advertising which savors of personal animosity.
5. To encourage young artists and the collegiate study of advertising in all its branches; to further the study of commercial art to the end that through our advertising "copy" we may present to the public the work of the finest artists of our day.
6. To recognize all legitimate branches of advertising and to work for the advancement of the science of advertising.
7. To support the Chamber of Commerce of the United States, the International Advertising Association and their affiliated organizations in the constructive work which they are doing.
8. To recognize our responsibility to the community in which we live or conduct our business; to participate in all worthy movements

for the public welfare for which our facilities and special training qualify us.

9. To establish close relations among those engaged in the business of Outdoor Advertising so that greater efficiency may be obtained through an interchange of ideas and business methods.

Coöperation with Authorities.

Many states have a law which prohibits the erection of signs within the boundaries of the state highways, i. e., on the public right-of-way. The Outdoor Advertising Association strongly endorses this type of law, and the local Outdoor Advertising man will be found to favor such regulation and will help the state authorities to carry out its provisions. The same is true of ordinances which prohibit "sniping," i. e., pasting or tacking signs on fences or buildings, without permission.

The members of the Association have done and are doing more to stop such abuses as tacking cards on trees, poles, and fences, painting signs on rocks, pasting, tacking or erecting signs without permission of the owner of the property, etc., than all other agencies combined. The members not only do not indulge in such practices themselves, but they also do everything they can to dissuade others from adopting them. In a great many cities and towns the Association member has helped in many different ways to improve the general appearance of his home town.

So far as his own business is concerned, his desire is always to mold it in accordance with the social life and the good taste of all reasonable people in the community.

Everywhere Outdoor Advertising men are actively cooperating with civic representatives and local officials, not only to place the medium above criticism, but to make it worthy of praise. Briefly stated, this is being done through the proper placement of dignified, well-built structures,

through the encouragement of artistic and interesting Outdoor design, and through the voluntary censorship of all copy intended for Outdoor Display.

Conclusion

Acceptance, Standardization, and Availability.

The members of the Outdoor Advertising Association of America have now embarked upon a five-year program of further refinement and scientific development. The program, as it has been described in the foregoing pages, is based upon three fundamentals—complete acceptance, standardization, and availability.

The acceptance of the advertiser comes as the result of increased value per dollar of expenditure through more scientific location, development, and maintenance of each form of Outdoor Advertising. The new Standards of the Association emphasize scientific layout or placement of each structure in order to obtain the maximum advertising value from every location. Emphasis is also placed on primary streets, which may be described roughly as all those streets in a community which enjoy high circulation value. All of these things mean that the buying power of the advertiser's dollar is steadily increasing in the medium of Outdoor Advertising.

The acceptance of the public comes from the new Standards of Practice which have been previously quoted in full. These Standards deal with every aspect of the business affecting the public interest. Members of the Association are not permitted to erect or maintain structures which impair the view of beautiful scenery. They are not permitted to build structures which might possibly endanger traffic. There are to be no Outdoor Advertisements on strictly residential streets.

The Association has also a very active Censorship Committee, and members are not allowed to display any copy

which is objectionable in any way to fair-minded people in a community.

There are many other similar Standards, all adopted to make Outdoor Advertising not only acceptable, but pleasing to the people. The result is that there now exists an understanding spirit of close coöperation between organized Outdoor Advertising and the general public.

The industry believes implicitly in self-regulation, and through this process it is making rapid progress; in fact, self-regulation voluntarily applied by Outdoor Advertising men has accomplished more in the constructive improvement of the medium and the elimination of certain past abuses than the total accomplishments of all outside forces combined. In five years' time, or less, the public will find organized Outdoor Advertising not only above criticism but also worthy of the highest praise for the appearance, operation, and maintenance of its structures throughout the United States.

In standardization, Poster Advertising has only to undergo certain additional refinements, chiefly along the lines of individualizing the units. The new Poster Panels shown in the illustrations of this book are 12 feet high and 25 feet long. This means a slight increase in the height, which gives the 24-sheet Poster more "breathing space" at the top and bottom of the Panel; in other words, the picture is in a better frame. With green lattice between the units and a more intensive development of every location, the Poster Panels are now more artistic than ever. The most modern and up-to-date methods of posting paper which have been adopted as Association standards will shortly be in use by all members of the Association. Even a casual observer will notice the tremendous improvement, because, wherever these new methods are being used the Poster lies as flat and smooth as a piece of wall paper.

In Painted Display Advertising, further standardization reduces the number of types. This simplifies the ap-

plication of the medium. Illustrations in the foregoing pages show the dignified, substantial, and well-appearing standard structures which have been adopted for every form of Painted Display, so that the advertiser can now visualize at his desk the exact character of the units he is buying all over the United States. The same process of standardization has been applied to Railroad Bulletins, Highway Bulletins, and Painted Walls. The last, however, cannot be standardized in size but only in appearance.

The greatest necessity for availability was in Painted Display Advertising, because, in the past, this medium has been rather difficult to buy and use. The major problem has been to make this branch of the medium more convenient and accessible to the advertiser. Heretofore, it was often supposed to be necessary to make a selection of Painted Displays on the ground. Now, however, as the result of a ten months' investigation and survey of the buying power in various markets, there has been compiled a complete catalog or estimate of adequate showings in Painted Display Advertising. This makes it possible to present a national Painted Display campaign to an advertiser at his desk. There is also available information in regard to Concentrated Showings for those advertisers who wish to reach selected circulation. In a very short time the Outdoor Advertising Association of America will be able to place in the hands of the advertiser complete and comprehensive data on Painted Display coverage throughout the country, stated in terms just as simple and direct as those used in Poster Advertising.

The reader, hearing about these extensive plans, might naturally inquire, "Where is the money coming from to pay for all these improvements?" The answer is, that the expenditures of the members will be spread out over a period of several years, and that, it is anticipated, the necessary revenue will come from increased volume (due to complete acceptance) and from the removal of peaks and

valleys which have hitherto existed in the business without any sound reason but which are now rapidly disappearing.

There are today many different ways in which the advertiser may buy Outdoor Advertising, but the physical service extended by members of the Association is always the same to every user of the medium. The advertiser's chief interest should be the selection of the individual agency, or company capable of applying the medium most effectively to his particular problems, to the end that Outdoor Advertising shall bring him the greatest possible returns. Obviously, this selection of the most capable and best qualified person, agency, or company is the advertiser's own responsibility, in connection with which he should take into consideration all of the fundamental qualifications which are necessary to get the most out of this medium. It is equally obvious that if the advertiser does this, Outdoor Advertising will have one more satisfied client and an appropriation that will be renewed and probably increased year after year. The first interest of the members of the Association is always in the success of every Outdoor Advertising campaign which is launched.

The program of development which has been described in these pages is now actually going forward. These improvements and changes are already being carried out in thousands of cities and towns all over the country. Summing it up, the Outdoor Advertising men are now engaged in making their medium one of the most scientific in existence in every respect. Each unit, whether it be a Poster Panel, a Painted Bulletin, or a Painted Wall, is being developed to its highest advertising efficiency, with the possibilities of waste reduced to the minimum. When this work has been accomplished it will represent a genuine and valuable addition to the Science of Advertising in this country.

The end and purpose of all that is being done by the members of the Association is to give the advertiser an ef-

"Motoring Along Pacific Shores"—A Modern Interpretation
Poster Design (adaptable to Painted Display) by Maurice Del Mue

fective, economical, and convenient method of selling his merchandise at a lower cost, and to give the public a real, sound, cost-lowering system of national distribution of the products they buy.

GLOSSARY

ASSOCIATION.—Referring to the Outdoor Advertising Association of America, Inc., a group of the leading Outdoor Advertising organizations throughout the United States, comprising 16,000 towns and cities. The Association is responsible for the standardization and excellence of practice which today exist in the industry.

ASSOCIATION STANDARDS.—Referring to the standard practices, code of ethics, etc., which are formulated and enforced by the Outdoor Advertising Association of America, Inc., among its members.

ATTENTION VALUE.—Possessing the ability to attract attention. Time and time again the importance of pictures and illustrations has been emphasized as necessary attributes of advertising to attract attention. Outdoor Advertising, in particular, has to a high degree this attribute—attention value. First, because of the unlimited range of color; second, the very nature of Outdoor Advertising has forced the development of picture value; third, because the size of the display unit provides ample space for the proper development of the illustration and worded message. Another element that attracts attention is light. Where night circulation justifies, Outdoor Advertising structures are illuminated, increasing attention value and also increasing the lighted areas and thoroughfares of a community.

Large spectacular electric signs are especially valuable since they are located where there is heavy evening circulation.

AVAILABILITY.—Elasticity of coverage. Outdoor Advertising plants operated in 16,000 cities and towns in the United States, with advertising structures located in accordance with population and circulation conditions make the Outdoor medium ideal in reaching any desired market. Outdoor Advertising can be purchased in a single town or even in a single street or section to reach a concentrated market, or in many cities and towns, thereby reaching either a sectional or national market. National markets are really aggregations of local and sectional markets and thus Outdoor Advertising serves equally well for local, sectional or national coverage.

BILLBOARD.—The word "Billboard" is no longer used in the Outdoor Advertising industry and is rapidly falling into disuse among those outside of the industry. Instead of "Billboards," we now have Poster Panels and Painted Bulletins. These terms are more descriptive of the two principal kinds of Outdoor Advertising structures now in use.

BLANKING.—Blanking is a border of white paper appearing on all poster panels, between the poster and the inner edge of the moulding or frame, corresponding to the mat on a picture.

Its purpose is to set off the poster itself and make it pleasing to the eye by an appearance of neatness. Blanking is renewed monthly or oftener, if necessary.

CHECKING.—The average number of people who pass any given bulletin, poster, wall, electric spectacular or other location during the course of a day.

The circulation is actually counted, usually in coöperation with the police or other city departments. The circulation at some points is more than a million daily.

CIRCULATION VALUE.—Strategic locations. Unless advertising is seen by the people to whom it is directed, it is valueless. Therefore, it is necessary that the physical space of the medium be seen extensively and frequently, that is, the medium must have the attribute of Circulation Value. Outdoor Advertising structures are located only at points where they can be seen by large numbers of people to insure the advertiser high Circulation Value.

The American people are distinctively an out-of-door race. The general use of the automobile, higher standards of living from increased earning power, coupled with a desire for outdoor amusement and recreation, have resulted in a tremendous increase in the circulation which the outdoor medium, with its many attributes, is so ideally qualified to cover.

CITY PAINTED BULLETINS.—Locations for City Painted Bulletins are chosen with the thought in mind that the bulletins placed thereon must be sufficiently dominating to reach effectively the major portion of the traffic passing those points. City bulletins are strategically distributed over the primary streets of a city.

COMMERCIAL SIGNS.—Commercial signs are sold on both an outright and a maintenance basis. In the latter case, the sign is patrolled by the sign manufacturer's patrolmen, kept fresh and clean, repainted and maintained in perfect condition, the advertiser paying for the display in monthly installments over a period of one to five years. Such signs may also be leased to the advertiser, on condition and terms similar to those affecting maintenance sales, except that, when leased, they remain the property of the manufacturer. Commercial signs include anything from an electric spectacular to the smallest sign:

Cloth Banners
Window Signs
Electric Signs
Wall Signs
Glass Signs
Roof Signs
Board Signs
Walker-Lite Signs
Storefront Signs
Real Estate Signs
Pictorial Bulletins
Interchangeable Signs
Professional Signs
Truck Lettering
Gold Lettering
Luminous Tube Signs

COPY OR SKETCH.—The design and layout for an advertisement appearing on a poster panel, painted bulletin, wall bulletin, painted wall, spectacular or commercial sign.

CUSTOM-MADE POSTERS.—Hand-Painted or Opaque Printed Posters are a highly specialized form of the poster advertising medium and they apply particularly to any merchandising problem that relies upon instantaneous news-announcement value for its success.

They can be used to reinforce and supplement painted display and all other advertising.

One of the chief requisites of a hand-painted or opaque printed poster with selling strength is quality in design and workmanship. In the matter of copy, the flat-tone poster principle should be adhered to as closely as

possible. This type of copy avoids blending and modeling; eliminates detail, but offers effective and strong color contrasts.

DEALER IMPRINT.—In Poster advertising, national advertisers frequently wish to identify the dealers and retail outlets through which their products may be obtained. The name and address of the dealer, printed directly upon the poster, or upon a sheet which is pasted on the poster, is known as the dealer imprint.

ECONOMY.—Outdoor Advertising is an exceptionally economical medium. The "cost per thousand of circulation" is a most important factor in all advertising. Circulation, or the number of people who can see the advertisement in a medium, is the accepted basis for computing its cost. In Outdoor Advertising, the circulation is so tremendous that the cost per thousand is amazingly low.

FULL SHOWING.—A Full Showing is the most intensive poster display, designed to create an overwhelming impression in a given territory.

HALF SHOWING.—A Half Showing is a strong representative poster display distributed to give complete coverage. It is adequate, for most purposes, and is the most commonly used unit of display. In Detroit it consists of 100 panels, 50 illuminated and 50 unlighted.

HIGHWAY BULLETINS.—Highway Bulletins are located along the commercial highways beyond the zone of the suburban bulletin and at crossroads points. They are designed with a view of reaching automobile circulation and show for long distance to on-coming traffic. Highway bulletins may be used with nation-wide scope to advertise a product or service to the motoring public.

IMPRESSION VALUE.—The human mind is susceptible to impression by those very attributes which give Outdoor Advertising its greatest attention value, namely, size, light, color, pictures and the semblance of action. A vivid, colorful object makes a quicker and greater impression than one which is commonplace. These factors unite to create in the minds of the people, who make up the market, a favorable attitude toward the article advertised. The presentation of the article in pleasing surroundings with its qualities graphically portrayed by picture and reinforced by brief, easily readable copy very naturally tends to arouse a desire to possess and use the article advertised. Every properly designed and executed Outdoor Advertisement is vivid, distinct and striking, thus giving it dominant Impression Value.

IMPRINT.—The name of the Outdoor Advertising Company is placed at the top of a painted bulletin, poster panel, painted wall or wall bulletin, or at the bottom of an electric spectacular or commercial sign.

LOCATION.—Location is the site on which Outdoor Advertising of any character is erected or placed.

LOCATION OF STRUCTURES.—There are certain rules in the By-Laws of the Association governing the location of Outdoor Advertising structures which are rigidly adhered to and applied in each instance.

These are as follows:

That members of the Association shall not place or post structures or copy on rocks, posts, trees, fences, barricades or daubs; on streets or those portions of streets which are purely residential in nature or in other locations where the resentment of reasonably-minded persons would be justified; on streets facing public parks where the streets surrounding the park

are residential; on any locations except property either owned or leased; in locations that interfere with the view of natural scenic beauty spots.

In addition, rigid censorship governing the character of copy and class of advertisers is maintained by the association as well as the individual plant owner.

National Outdoor Advertising Bureau.—Outdoor Advertising is placed with various local posting plants throughout the country in three ways: (a) direct, (b) through national solicitors, or (c) through the advertiser's own agency.

National Solicitor.—There are several soliciting companies which place national outdoor accounts; in such cases where the advertiser's agency is not a member of the Bureau, outdoor accounts exclusively are desired. Some selling organizations, in addition to operating their own plants, are national solicitors, specializing in Outdoor Advertising, organized and equipped to service the largest or smallest of national Outdoor Advertising campaigns.

Neighborhood Showing.—A display located to be seen chiefly by the residents of the particular locality where it is situated. It may be composed of painted bulletins, 3-sheet poster panels, walls or wall bulletins, or a combination of any of these. "Point-of-purchase" advertising most frequently consists of this type of display.

Neon.—A luminous tube sign in which neon gas, argon, helium or mercury vapor forms the basis of illumination. Light is produced by the passage of an electric discharge through these gases, which are sealed in a glass tube or lamp. The tubes are bent to form the letters of the sign. Because of the monochromatic nature of the light thus produced, these letters are strikingly vivid and may be seen for great distances, by day and by night. They possess great visibility even in rain, mist and fog. The letters have a much longer burning life than ordinary incandescent lamps.

Non-Wrinkle Posting.—A system of posting in which wrinkles in the poster are eliminated, providing a smooth, even surface.

Painted Bulletin.—A "Painted Bulletin" is the name applied to an individual structure, built of wood or steel and concrete, on the surface of which the advertisement is painted or placed. Bulletins may be located on the roofs or walls of buildings, or on the ground. The size of the standard bulletin is approximately 12½ feet in height by 47 feet in length.

They are placed upon carefully chosen locations within a city, or on suburban arteries, on commercial highways, or along urban railroads and electric lines. They are built to dominate, to be individual and attractive, and to give an impression of permanence to the advertiser's institution and message. Where night circulation warrants, they are effectively illuminated.

Each painted unit is sold as an individual space. Advertisers may select one or a thousand. They may select units either in widespread territories, individual cities, or on particular streets if they desire. By concentrating in the markets, or territories where there is a real need for the product, where there are dealer outlets, or where sales are wanted the advertiser can obtain maximum effectiveness from his appropriation, and eliminate costly waste circulation. To provide the advertiser with means of reaching a definite geographically defined market or a selected class of circulation, suitable showings of painted bulletin displays are available.

These showings consist of a sufficient number of units of the various classifications of painted displays needed to realize the desired result.

The paramount essential to make painted display advertising an accepted nation-wide medium is the proper selection of sites for each type of painted unit and the proper placement of the same thereon, so that each unit will effectively reach the circulation at the point it is located. The basis for the selection of proper sites for painted display units is the amount and character of the circulation, which the proposed unit should command. Circulation is the accepted basis for advertising values in all advertising media. To establish properly and prove the basic value of a painted display unit, circulation figures are available to the advertiser.

Painted Walls.—A painted wall is the designation applied to a definite space on the wall of a building whereon the advertisement is painted.

Only that portion of the wall is used which shows clearly to passing traffic. City and Suburban Painted Walls are ornamental with a standard painted border of uniform color which considerably enhances their attention value by making the space utilized a definite advertising unit. City and suburban walls are frequently the only available means by which an advertiser's message can be conveyed to traffic at certain points of vantage in an economical manner. Comprehensive coverage showings of painted walls serves thoroughly to reach the central business and neighborhood shopping districts. Where night circulation is heavy, they are usually illuminated. City and suburban walls are painted semi-annually or more often and with changes of copy if desired by the advertiser. Painted Walls are always individual, permitting the advertiser a potent contact with the public with competition for attention.

Plant.—An Outdoor Advertising Plant is the entire number of poster panels, painted bulletins, painted walls, wall bulletins, railroad bulletins, suburban bulletins, spectaculars and semi-spectaculars located in a city or district and owned and operated by an individual or firm.

Some plants consist entirely of painted display and others of poster panels only. All kinds of displays are combined in other plants.

Position.—Painted bulletins, poster panels and all other Outdoor Advertisements are placed to reach effectively the greatest number of persons passing a given point. Due to individual conditions this may necessitate placing the bulletins in any one of the following positions:

1. Head-on—located at a turn or the end of a thoroughfare—directly ahead of on-coming traffic.

2. Semi-head-on—at the side of a thoroughfare at an angle which will show for a considerable distance to traffic going in one direction.

3. Parallel—parallel to the road or street showing equally to traffic going in both directions.

Poster.—The standard Poster is known as the "24 Sheet." The basic unit of poster size measurement is the single sheet or "1 Sheet," twenty-four multiples of which, four high and six wide, make up the standard size of 106 inches by 236 inches. This dimension allows one inch white margin around the design.

A poster consists of a design in one or more colors, usually a combination of illustration and text, lithographed, printed or painted upon paper.

Poster Panel.—The panels on which Posters are placed are uniform in size and of standard construction. The posting surface is galvanized sheet metal. An ornamental moulding, painted a standard green, composes the frame of the panel. The overall size of a standard poster panel is 12 feet in height by 25 feet in length. The inside dimensions of the actual posting is 23 feet 6 inches in length including blanking.

The uniformity of size and construction places all advertisers on a par in so far as the unit of physical space in the medium is concerned. Comparative attention value, strength and impressiveness come from the poster itself, which makes it essential that the design embody the best quality of word and pictorial copy.

Poster Showing.—The time unit of a Poster Showing is a calendar month. A complete poster advertising campaign is continuous with a change of posters monthly, but seasonal campaigns may be used for a series of months or even a single month. The advertiser is thus enabled to spread his message for any chosen length of time over the entire nation or part thereof, or confine it to a selected state, city or town, consistent with his marketing conditions. A period of five working days is required to complete posting of a poster display, but in every event a full 30-day showing is furnished the advertiser.

Preferred Position.—Preferred Position is an expression used to designate city bulletins of especially good visibility on locations where automobile and pedestrian circulation is particularly heavy. Such a bulletin may be at ground level or on a roof.

Quarter Showing.—A Quarter Showing is one-fourth of the full poster showing and is available only in cities of 50,000 population and over. Quarter Showings are effective when used continually over a long period of time, or in combination with painted bulletins or a 3-sheet poster display.

Railroad Bulletins.—Railroad Bulletins are erected along the principal main and suburban railroads and electric lines entering important commercial centers. They stand on either side of the tracks and are built at distances and of sizes which enable passengers to read easily the message displayed. Railroad bulletins reach the commuting public and out-of-town visitors.

Railroad bulletins are similar in appearance to the city and suburban bulletins and have a uniform type of ornamentation and color.

Renewals.—To provide for emergencies an order for posters usually includes extras, about 15 or 20 per cent, in addition to the actual number of panels under contract.

Repaints.—Painted Bulletins are repainted every four months—that is, a change of copy on scheduled dates is made three times during the year. All other forms are usually repainted twice a year.

Repetition Value.—Repetition is a highly important attribute of advertising. An outdoor advertisement is always open to view; it is always working; always being seen; morning, noon and night, day after day, and week after week. The outdoor advertisement is always impressing its message upon the minds of the people who make up the market. Coverage showings of poster or painted displays give time repetition as well as place repetition, constantly repeating and reinforcing the impressions previously

made. These constant and frequent repetitions of the advertiser's message constitute one of the chief attributes of Outdoor Advertising.

SEMI-SPECTACULAR.—A Semi-Spectacular is a combination of electric display with an illuminated bulletin, usually on the roof of a building. Designed to reach both day and night circulation.

"SNIPING."—"Sniping" refers to promiscuous use of small signs on fences, stones, trees, barns, building walls, etc., by irresponsible persons. Such signs include paper, cloth, and signs made of tin which are tacked on.

Similarly, these signs, when actually hand-painted in this manner, are known as "daubs."

Accordingly, roadside signs, painted barns and fences, "snipes" and "tackers" are not Outdoor Advertisements, because their location, use and conditions are not regulated by the experience and good taste of the governing bodies of the industry and as a result they can best be characterized as eye-sores.

Due to the efforts of the Outdoor Advertising Association of America, all progressive cities have laws prohibiting such advertising, but often these laws are not enforced.

SPECTACULAR ELECTRIC DISPLAY.—An Electric Spectacular is a large electric display combining one or more colors, usually with an effect of motion, obtained by mechanical devices.

The display is generally erected on the walls or roofs of buildings and in plain view of the heaviest night circulation of a city.

STANDARD SHOWINGS.—Poster Panels are not sold individually but in units or set runs called full showings, three-quarter showings, half showings and quarter showings. Every showing is of the same value as every other showing of the same size with reference to location and circulation.

Each of these showings covers every part of a city. A half showing, however, has half as many locations on each street as a full showing; a quarter showing only one-fourth as many. A half showing will reach practically every man, woman and child in a community; the full showing will reach the same number of people, but reaches them twice as often.

SUBURBAN BULLETINS.—Suburban Bulletins are situated within the populated area of a city, along or at the intersection of the important automobile boulevards leading to important urban centers and out-of-town points, and serve as a constant reminder to both local and touring motorists entering or leaving a city.

THREE-QUARTER SHOWING.—A Three-Quarter Showing is an intensive poster display.

THREE-SHEET POSTER.—The 3-sheet Poster is 82 inches high by 41 inches wide, and is the smallest standardized unit of the Outdoor Advertising medium. It is usually a part of a neighborhood showing, frequently at point of purchase, and is used to supplement, extend, and reinforce all other forms of Outdoor Advertising.

WALL BULLETINS.—A Wall Bulletin is usually 7 by 13 feet in size. It is attached to the side wall of a building, usually a retail store where the advertised article is on sale. The design is painted on a sheet metal surface surrounded by a frame or moulding. Some are illuminated, others unlighted, depending upon the value of night circulation.

Wall Bulletins are constant reminders to people in neighborhood centers, recommending a product at the point where it is sold.

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